George C. Tyler Views Stage Conditions

DRAMATIC MIRROR
OF THE STAGE AND MOTION PICTURES

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DRAMATIC MIRROR

OF THE STAGE AND MOTION PICTURES

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CURBING "PERSONAL REPRESENTATIVE"

Standardization of Contracts Between Players and Agents Is Favored by Well Established Concerns—Comment on Plans of Equity Association Favorable—Need for Reliable Medium to Bring Managers and Actors Together Is Recognized

Long-established theatrical agents and representatives are alive to the need of a standardization of contract between themselves and actors, according to an investigation which the MIRROR has been conducting in order to ascertain in what respect this branch of theatrical activity considered the recently-devised plan of the Actors' Equity Association to safeguard more carefully the rights of player folk.

In their opinion a standardized contract will be ultimately of great benefit, since it will compel stricter and more efficient business methods. In nearly every instance they believe that the Equity Association plan is designed primarily to eliminate that class of personal representative whose offices are on the curb along Broadway and who by some questionable attitude of influence and authority is able to extort large fees from gullible actors for little or no representation.

Preying on Actors

This class has sprung up in practically the last five years and to-day there is scarcely a cast on Broadway which does not include one or more actors who are paying large percentages of their salaries weekly for services performed—or, according to the Equity Association, unperformed.

Many of the agents with whom a MIRROR reporter talked, attributed the growth and development of the so-called personal representative to the greed of actors for publicity.

One agent, who insisted that his name should not be used, said that whereas formerly an actor or actress was accustomed to regard newspaper and magazine publicity as deleterious to their art, they now consider it absolutely essential. "It is this greed on their part," he said, "to obtain representation in print that has caused this grafting system that prevails on Broadway."

Craving for Publicity

"The newspapers, indirectly, are to blame through their establishment of theatrical departments. Formerly, the papers refused to print the activities of player folk except when news concerning them was of a startling or sensational nature. Now, through the influence of the advertising departments editors include columns of theatrical gossip in their papers in return for the advertisements of the managers. Most of this gossip is written by press agents in the employ of the managers and their efforts to obtain what they call a 'good showing' has led to a feverish and in most cases unnecessary heraldry of players."

He said that frequently minor players in companies are not represented in the press agents' bulletins and that their desire for publicity, as strong as that of their more successful associates, had brought about the establishment of personal representatives.

Approves Equity Plans

Regarding the Equity Association's safeguarding rights of the actor, Chamberlain Brown said, "I think they are not only more than fair in their six points which cover the personal representation, but each point should be lived up to by the representative and actor. The words personal representative to me mean, to give my personal and best efforts to aiding the player in question, to obtain the best possible results.

Since I have signed various artists under my exclusive management, I have only taken those whose work I know and who pay me the regular five per cent, even though several have asked me to look after their business for a stipulated sum. I only sign the players whom I can really believe in and aid them as well as the manager who has been in the dark regarding their ability."

Working for Player

"Another point I wish to establish is this. When I undertake representing an artist solely, I want to know and feel that I have a clear field in working for the actor. For instance, in the United Booking Office each act has a representative, and they are booked only through him. In vaudeville one never goes to the performer directly, but always to his manager, so why shouldn't this be established in the legitimate as well. In time it saves much trouble both to the manager and the player.

"There are a lot of people, and mighty clever ones, concealed in out-of-town stocks or road productions, and why shouldn't they be given a chance? One is always interested in a so-called 'find,' so why not discover them. Believing in this, I never miss a night at the theater, and take great delight in going around to different cities in search of hidden talent. I have discovered many a player now appearing on the Great White Way by this method."

Wants Standardized Contract

Jay Packard, of the Packard Theatrical Exchange, is of the opinion that a standardized contract between actors and personal representatives as proposed by the Actors' Equity Association is the best solution of a problem that has long been vexing theatrical people.

"The institution of such a contract will undoubtedly result in greater equitableness and honesty in business methods," he said. "It will eliminate a graft system which has long been in effect, and will be the means of the saving of money by both actors and representatives. I have attempted to conduct the Packard Exchange on the policy of fair play to all. That this policy is appreciated is proved by the fact that over 1,000 actors and actresses visit our offices every day. I am aware that exorbitant fees are charged by agents and representatives, in many instances for work which has not been performed at all. But bills go out from our office only for services which have actually been performed, and the commission charged is frequently below that established by law."

BURLESQUE CORNER STEEPED IN GLOOM

Famous "Beef Trust" Likely to Pass with Billy Watson's Retirement

There is gloom and sorrow at the corner of Forty-seventh Street and Seventh Avenue. First-nighters, or rather first-afternooners, at the Columbia Theater are no longer going about their amusement duties with their accustomed air of bravado and assurance. Throughout the Columbia Theater Building there is a heavy pall of regret over lost opportunities, and at the stage entrance of New York's best-known burlesque theater, wary-eyed judges of beauty are beginning to hang their heads in dismay.

This sudden and unexpected display of misery is caused by an announcement from Billy Watson, the only Billy Watson, so to speak, who ever established a successful monopoly of feminine flesh for stage purposes, that he will retire at the end of the present season. The universal sorrow which prevails at Forty-seventh Street and Seventh Avenue is not directly inspired by this announcement, though Billy is a popular comedian and manager, but by the fear that the famous "Beef Trust"—his appellation for his fair, fat and forty (number in company, not age) girls—will pass into oblivion.

For many, many years the "Beef Trust" has been a unique organization in the theatrical world. Its place was as secure as it was substantial, and wherever presented it aroused enthusiasm of the highest order. It seemed to be the mission of Billy to justify fat, to prove to the world that the acquisition of flesh is not the tragic thing that Vance Thompson deems it. He has presented not merely a bridge, but a veritable roadway of thighs, and by so doing has furnished a new zest to life in the amusement world—a zest which amounts almost to wonderment and reverence.

A fig to these Ziegfelds, these Dillinghams, these Shuberts. Any one can go out in the theatrical highways and sign up slender girls whose legs as well as their faces are, or can be, their fortunes. But there is only one man who can lure potent and powerful flesh to don the hose and doublet. And now he is to retire. Whether he will continue to direct companies is not known, but he declares positively that he will not act again. Instead, he says he will stay at home with his little daughters, Bertha and Annie, whom he likes to call the Watson Sisters.

"My retirement is not for business reasons," states the veteran burlesque manager, "but for reasons of getting better acquainted with my family. Thirty-five years I have given to stage life. For twenty odd years I have had my own company and my own companies. I myself have acted and managed for sixteen years."

Will Billy Watson in a year from now reverse his decision?

PLAYS ON THE MOVE

Over this week end the forty-foot trucks and the stage wagons will have a busy little time hauling shows all over New York, as it were. Following is a list of the jobs that have so far been contracted for: "Eileen" to the storehouse and "Her Soldier Boy" from the Lyric to the Shubert, to replace the Herbert piece in that house. "One Law for Both," a picture, will go into the Lyric. "Lilac Time" will be moved out of the Eltinge and into the Harris. "The Brat," the present attraction at the Harris will probably occupy the Morosco, driving "Canary Cottage" to the storehouse or on the road.

PASSING TAX BILL IN WASHINGTON

Ten Per Cent Will Be Charged on Face Value of All Amusement Tickets

WASHINGTON, D. C. (*Special*).—The Ways and Means Committee of Congress has begun putting the finishing touches to the new war tax bill by which $1,800,000,000 is to be obtained this year through direct taxation. As predicted in recent issues of the MIRROR, theaters and other amusement enterprises will be compelled to bear their share of the financial burden through a levy of ten per cent of the face value of all tickets. The stamp tax, as agreed upon by the committee, applies to all theater tickets, concert tickets, moving picture tickets and prizefight tickets. In the case of the higher-priced theaters it is expected that the box-office will probably add the tax to the price of the ticket, but in the case of the five and ten cent motion picture houses, the proprietors declare that to pass the tax on to the patron is not only impracticable, but in respect to the nickel theaters, impossible.

TYLER SEES DANGER AND OPPORTUNITIES

Producer Believes Tremendous Significance of War Should Be Recognized and Met Accordingly—Differences Between Conditions in New York and London —Theater Now a Highly Speculative Business

In these languorous spring days of revivals of old plays and deaths of new ones, there is nothing, perhaps, quite so inspiriting and invigorating as a talk with George C. Tyler upon general theatrical conditions. Whether or not you consider him a pessimist in his theatrical philosophy, you will invariably leave his office vitalized by the force and originality of his opinion.

You realize that here is a man who does not paint glowing colors—as do many of his contemporaries in theatrical production—for the mere sake of painting glowingly; neither do you believe him an alarmist for the sole purpose of arresting attention. As a matter of fact, Mr. Tyler would far prefer to maintain an impregnability to all reporters' bombardments, consenting to an interview only because his press representative deems it advisable.

Significance of War

"To discuss in such troublous times the problems of the theater seems to me to be inappropriate," he began. "Such a statement might indicate to some people that I have lost my sense of proportion. Perhaps I have. But I believe that the sooner we begin to appreciate the tremendous significance of the war to us, the sooner we shall have peace and order in the world. It behooves the theatrical manager to arrive at this realization just as quickly as those in other walks of life; but, of course, for the sake of our own business we must proceed with our plans in the best manner possible.

"Though it is a luxury, and luxuries are traditionally put aside in war times, I do not think that, as far as America is concerned, the theater will be seriously affected. I have heard it said that the prosperous conditions which prevail in London will be similarly reflected here. To my mind nothing is farther from the truth.

Audiences of Soldiers

"In London the majority of theater audiences is composed of soldiers—men home on furlough and colonial troops from Australia and Canada waiting for orders to go to the front. The necessity of entertainment, of relief from the depressing news of the battlefield is obvious, and, as a result, the playhouses report capacity attendance. On the other hand, New York will be only one of several coast cities that will contain a large transient population of soldiers. Furthermore, the camps designated for training are not situated near New York; consequently, we must dismiss practically all prospects of patronage from this direction."

"What class of attraction will prevail?" was asked.

Entertainment the Thing

"Only that which offers entertainment and diversion," he replied—"musical pieces, comedies, farces and, perhaps, an occasional melodrama. Some managers may have the recklessness to present problem plays and plays dealing with the miseries of war, but I believe their efforts will be doomed to failure. Who will care whether Annie Smith will prove to be a good or bad woman in the last act? Her life, if it is to be treated seriously, will be of relatively little importance to playgoers who are seeking some means of forgetting temporarily the tragic news from the front. Wait until our casualty lists begin to pour in and you will see that the engagements of all serious plays will be suddenly ended through lack of patronage."

Mr. Tyler deprecated the undevelopment in America of any new playwrights of distinct promise of great ability in characterization and plot construction.

Creative Artists Imitative

"Our creative artists are too imitative, too dependent upon the resources of others. One 'Fair and Warmer' inspires the writing of ten other farces which to all intents and purposes might be called 'Fair and Warmer.' Let one play score a great success and immediately a dozen others similar in design will spring up. Who knows that some day a great play may be written here which will furnish the inspiration for several other great plays? The time is at hand. All we need is a leader.

"The war and the subsequent cessation of activity which it caused in foreign play markets provided the undiscovered playwright with an unusual opportunity, but this was not seized with any appreciable degree of eagerness. And, as heretofore, we have been compelled to rely chiefly upon established dramatists."

Mr. Tyler regards the present state of the theater as of a wholly chaotic nature.

A Speculative Business

"From a chiefly artistic enterprise, theatrical management and production has become a speculative business," he said. "People with no qualifications whatever undertake to-day to produce plays. In their desire to get rich quick they are tumbling over each other with productions, ineptly written, ineptly staged, and ineptly played, but which, strange to say, are frequently successful from the box office standpoint. This tendency has undoubtedly influenced to a great extent the birth and development of the little theater movement throughout the country. The founders and organizers of this movement have sensed the need of plays which possess an appeal to the intelligence, and they are satisfying it from all indications most satisfactorily.

"Were there Dalys, Wallacks and Palmers alive to-day," he remarked, "little theaters would not be in existence. There would be no occasion for them."

LOUIS R. REID.

SEVEN ARGUMENTS AGAINST PROHIBITION IN "THE PASSING SHOW OF 1917," AT THE WINTER GARDEN. White, N. Y.

IN "WHEN JOHNNY COMES MARCHING HOME"

NANETTE FLACK. JULIA GIFFORD. JUANITA FLETCHER.

MOROSCO LEAVES

Producer Plans to Present Six New Plays During Summer in Los Angeles

Oliver Morosco left New York last week for Los Angeles to bring out six new plays during the course of the next three months. This list includes "The Skeleton," written by Frederick Truesdell, the actor; "Just a Suggestion," in which Walter Catlett of "So Long Letty" fame will be starred; "Lombardi, Limited," a comedy by Frederick and Fanny Locke Hatton, in which Leo Carrillo will be featured; a new drama by Louis K. Anspacher, and "The Clinging Vine." The other production which figures in Mr. Morosco's plans is said to be a musical comedy, entitled "What Next," on the order of "So Long Letty" and "Canary Cottage," and written by Oliver Morosco, Elmer Harris and Earl Carroll.

Los Angeles has long been the chief producing center of Mr. Morosco. It was there that he originally presented "Upstairs and Down," "The Brat," "Canary Cottage," "So Long Letty," and other attractions which have won success on Broadway. Recently he has established San Francisco, Chicago, New York and Boston as Morosco producing centers, and it is reported that he is considering Philadelphia as a sixth city for producing activities.

ONE OF THE CHARMING DREAM SCENES IN "PETER IBBETSON."
Left to Right.—Wallis Clarke, John Barrymore, Constance Collier, Joseph Eagles, Madge Evans, Vernon Kelso, Viva Burkitt and Ruano Bogislav.

AS WE WERE SAYING—

By Mademoiselle Manhattan

NOT a day has passed since the MIRROR's appeal for contributions to the Actor's Fund Fair that hasn't brought me letters and contributions and offers of assistance from readers of this paper.

It seems as if the stars were smiling just now, for Laura Hope Crews.

I can't at this moment count just how many failures have engaged Miss Crews' activities this season, but I am certain that discouragement, like the blackest of ill-omened ravens sat upon her shoulder when lo! William Hurlbut turned out a rollicking comedy the other day, "Sentiment and Arabella," I believe he quaintly calls it.

Madison Corey and Joe Riter decided to give it a stunning production; Miss Crews was engaged for the star part—and it looks as if her troubles were over for good.

'Rah for Virginia Harned!

There's a girl after my own philanthropic and star-spangled heart! Miss Harned, who contributed largely in money to the newly-formed organization among stage women for war relief, has hired an acre-and-a-half of fertile ground near her own place in Harrison, and is diligently planting it with potatoes for the benefit of the War Relief Fund. If you had happened to drop in on Miss Harned last week you would have found her carefully cutting seed potatoes and disclosing vast agricultural knowledge in her way of instructing assistants as to carefully leaving a sprouting eye in every succulent segment of friend tuber.

To see Margot Gordon and William Courtenay anxiously dissecting the merry little bulbs with no thought of the high price of manicuring or the effect of virgin soil on one's clothing, was worth more than the price of admittance, I can tell you.

I challenge any of our patriotic stage favorites to stand forth and show a loftier sacrifice than Jane Cowl has dedicated to the cause.

Miss Cowl, when it was shown her that the pro-German element, which calls itself the Pacifist movement, was pointing to the tragic fate of the lover in "Lilac Time," as the lot of most enlisted men, Miss Cowl shed bitter tears, composed an exquisite elegy upon slaughtered Art, and wrote in a happy ending for the last act, bringing her gallant young volunteer back home covered with honorable wounds, but with his honorable breath still in his honorable body. And who shall say that her sacrifice lacks reward? Not the box office, because the big business at the Eltinge has grown even bigger. Also the recruiting station around the corner reports a new volume of martial enthusiasm—and there you are.

Mrs. Fiske, by the way, our own Mrs. Fiske, admired by all, imitated by many but approached in her own sphere by none, has accepted for early production a comedy by Wm. Hurlbut which is a capital vehicle for the actress whose unforgettable "Mrs. Bumstead Lee" stands as a landmark of laughter on our stage. I told you all about this play last autumn in speaking of playbrokers who broke dramatists.

Originally written for Blanche Bates, it is a rollicking farcical comedy with serious touches and I can see Mrs. Fiske "eating it up" in sheerest joy.

Trust that clever sprite Madison Corey to have an ace in the hole every time! Of course, you know that it was Mr. Corey who "discovered" composer Parenteau and set him scoring tunes to the sad libretto of "The Amber Empress" last season. Even with so weird a libretto the Parenteau music won friends who whistle and hum and strum it to this hour.

Parenteau is in this paragraph by reason of the fact that I just met Channing Pollock hurrying to the Authors' Club, but not in such hot haste that he couldn't stop for a chat and—as we were saying—Parenteau is scoring a new libretto done by Rennold Wolf and Channing himself Pollock.

If Irene Fenwick keeps this thing up she will have to hire a special commissionaire to carry before her the laurels she is gleaning so industriously.

I would suggest Horace Braham, who is six feet six; Brigham Royce, who is almost as tall, or Stanley Forde, whose imposing figure would look equally massive in blue plush knickers. Al. H. Woods started, two seasons ago, surrounding Miss Fenwick with stars who would swamp most girls, but she managed to hold her delicate and flowerlike own, with John Mason and Florence Reed and Frederic de Belleville. Then Lee Shubert snapped her up and again she was called upon to make good among a circle of stars. And now even with Lew Fields, John Mason and Helen Ware it is the tender fragrance that Miss Fenwick liberates through the role she plays that lingers in memory when one leaves the Liberty Theater these nights.

Princess Troubetskoy (our own Amelie Rives, you know) is right about Irene Fenwick, but I am not going to turn the pretty blonde head of a charming actress by repeating what her highness says. Would you?

According to all reports from that center of cultivated taste known throughout civilized New England as Boston, Mass., come reports that fill my heart with joy about Derwent Hall Caine and "The Woman Thou Gavest Me," if that is the name of the latest Hall Caine play.

Two trained doves, lily-white doves, are members of the cast along with the statuesque Yorska, the pathetic Mabel Taliaferro, robust Derwent Hall Caine, the always admirable Edmund Breese, and other fine players.

Every night during the Boston engagement these snowy birdlings, whose duty to the drama lay in circling around Mabel Taliaferro's head at the last curtain, to symbolize the happy peace she had reached, found a new stunt to engage their activities. Sometimes they flew out into the audience, to the terror of the feminine playgoer, sometimes they engaged in domestic squabbles in the exact center of the spot light; but their prize play was to fly direct to the glowing isinglass that assumed the role of red-hot coals in the prop fireplace, and squat upon the make-believe fire to the utter joy of the audience and the discomfiture of Edmund Breese and his associates, who found themselves unable to make their birds behave. Gee, I do wish they'd bring those doves to Broadway about now. I'm pining for a laugh!

Comes to my desk this morning from far overseas, the *Times of India*, an illustrated weekly paper of Bombay. I suspect that indefatigable cosmopolitan Harry Corson Clark of this favor, since the dramatic department of the interesting sheet is largely dedicated to details of Mr. Clark's enormous success at the Excelsior Theater in Bombay as the titular hero of "Mr. Manhattan"—a piece done first in London by Raymond Hitchcock as a delicate compliment to this column. Good Luck, Harry!

AMES TO OFFER COMEDY

"Saturday to Monday," by William J. Hurlbut, Will Be Produced This Month

Winthrop Ames will shortly resume producing activities with a presentation of a new comedy by William J. Hurlbut, entitled "Saturday to Monday." It will have its premiere in Washington, D. C., this month with Ruth Maycliffe in the leading role. Miss Maycliffe was prominent on the stage several years ago, appearing in Clyde Fitch's "Girls" and other comedies. She retired from a professional career upon her marriage to a Portuguese prince. Her reappearance on the stage will be made in the part of a shining representative of the feminist movement. Norman Trevor, who has been leading man for Maude Adams in "A Kiss for Cinderella," will have the leading male character in the new comedy.

The play, which deals with an over-Sunday marriage between a sophisticated man of the world and a young society woman, will be the first production by Mr. Ames since the presentation of Granville Barker's "The Morris Dance." "Saturday to Monday" will be an attraction in New York later in the Spring.

SCENE FROM "THE BRAT." Wallis, N. Y.
Maude Fulton in Center, John Findlay at Right.

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AN EXTRAORDINARY DEMAND FOR PLAYS

WAR or no war, theatrical producers are making definite plans for next Autumn, and, odd as it may seem, there is a dearth of available dramatic material unlike anything encountered in recent seasons.

A definite indication of this condition is found in the experience of one playwright whose name has been connected with many successes. During the past few weeks he has been approached by no less than six producers, all of the first rank and all anxious to secure plays at the earliest possible date. Nor is the case cited an isolated incident. It appears that any dramatist with a reputation may at the present moment contract for more work than he can complete in several years.

Two reasons are advanced for this situation—one the non-productivity of foreign authors, especially those in England; the other the decline in the output of many of our own writers on whom producers had come to rely. AUGUSTUS THOMAS, for instance, seems content to call it quits with fame and fortune; EDWARD SHELDON is drawing much less frequently upon his inventive genius, and there are others whose names once appeared on the title pages of many programs, but now seldom are seen.

Meanwhile the number of producers, and consequently the demand for plays, is constantly on the increase, and the more prolific of our contemporaneous writers for the stage are being taxed to their utmost. Playwrights who once spent restless hours in the anterooms of managers may now turn to a telephone on a library table and reply, "I'm busy."

NOW IS THE TIME FOR ENTERTAINMENT

AT a time when the Food Killer seems to be a slacker, and there are so many ready to follow in his wake, it is like a Summer day after a Spring that has been misplaced to find an individual who is guided by common sense and has the courage of his belief. Such an individual is Dr. S. H. CLARK, director of the Chicago University, who talked back to the mush-eaters who are mewing for the closing of theaters during the war.

At the opening of the seventh annual convention of the Dramatic League of America, recently held in Pittsburgh, Dr. CLARK said: "War begets ideals, hence it is our function to keep ideals alive. Of course, we must first protect ourselves against all contingencies, and if we put some time into pleasures we shall not only prepare for the future period of reconstruction but make the present period and its pain more endurable."

London and Paris know the value of keeping theaters open at such a time as the present, and the edict has gone out that the playhouses are not to be interfered with. They are open to the people of these capitals and are being liberally patronized. The same is true of Berlin and Vienna, where the pressure is supposed to be greater than in the other capitals, and we believe that Petrograd and Moscow are nightly at the opera. Even in the trenches song and gayety are regarded as essential. As for New York, although not a gun has been fired, it will be at the play when the reverberations of shot and shell are at their worst down the bay.

LET THE STAGE DO IT

IN the trenches, out in the open, on the sea and beneath the sea, there must come to the combatants, as it comes to all who are wearily watching, the vision of a day when the survivors of the struggle shall go home and be at peace. When the first glimmer of the cessation appears somebody will work out something for the stage—it may be a play or a pageant—which will commemorate the bloodiest conflict of time. It will be a celebration of the beginning of a new era in this war-worn world.

SIR HERBERT TREE has foreshadowed such a creation. Nearly a year ago he and H. G. WELLS talked it over. "Something magnificent and noble enough to be appropriate," said SIR HERBERT. Looking ahead, directed by his inspiring genius, SIR HERBERT added, "It must be speedily acted, and splendidly written, it must be the work of great authors. I said to WELLS, I hope to God that when peace comes we shall have sense and humor enough to greet the Angel of Peace with anthems and not with comic songs. I hope that our way of keeping that solemn and tremendous festival will not be by 'mafficking.'"

No one is better fit for outlining such a play or pageant than SIR HERBERT TREE. May he live to be its creator. The idea is worthy of the master actor who has been giving us the finished portraiture of Colonel Newcome, the glory of Thackeray, "the kindest and best of men."

Let the stage make this celebration.

HEARD ON THE RIALTO

IMPOSSIBLE THEATRICAL ADVENTURES

Victor Herbert writing a British operetta.
Brander Matthews at a Winter Garden first-night.
Louis Sherwin arriving at a premiere before nine o'clock.
A newspaper interview with James M. Barrie.
Arnold Daly in a play by Owen Davis.
A Viennese operetta without a soldier.
An English musical comedy without a "silly ass."
An American musical comedy without a Jerome Kern tune.
A good play of small town life in America.

A chorus girl, named Doris Lloyd, scored the greatest individual hit in "His Little Widows" on the opening night of the attraction at the Astor, thereby proving that talent is not always hidden under the light of a bushel of principals when critics are around. Miss Lloyd has a youthful impertinence and a sense of grotesque humor that should advance her far once she receives the attention of a skillful stage director. She is a graduate of the Winter Garden, having made her first appearance in a burlesque of an Egyptian dance in "The Show of Wonders."

The first people here to set their clocks forward an hour, in accordance with the popular European custom, are the cabaret proprietors. Their's is not to reason why, their's is quickly to comply—with the Mayor's order.

Three of the leading English actor-managers who have won success in this country in the last two seasons are about to appear under their own flag again. Granville Barker recently sailed for England to participate in the new London season; Sir Herbert Tree will shortly sail to produce several new plays, including "The Great Lover," at His Majesty's Theater, London, and next week Cyril Maude will embark at San Francisco for Australia for a season in repertory.

Relating to recent remarks in these columns about the failure to decently recognize sites of old New York theaters, an old reader of THE MIRROR writes to say that the site of Booth's Theater is still memorized by a medallion of Shakespeare. This once was set over the entrance to the old theater and those who made afterward a commercial structure were reverent enough to keep that medallion still in plain view of any one who walks on the upper side of Twenty-third Street and looks up to the second story. This fact was noted in THE MIRROR's anniversary number of 1898. Other old theater sites that might properly be immortalized are those of the old theater in Park Row (which caused an alley between Ann and Beekman Streets, just east of Park Row, still to be called Theater Alley); of John Brougham's Theater, of the old Park Theater—of very many others—but why individualize? People do not set up tablets to commemorate things within their own memory, nor seldom within that of their grandfathers.

Broadway is the light that draws the theatrical profession from manager to the least on the pay-roll. When the fledgling is growing the first feathers, it is with the intention, some day, of making the grand spread on Broadway. Once here, Broadway is the center of gravity, and no matter where the player may go in after years there is always a hark back to "When I played on Broadway." It is a theatrical colloquialism—on Broadway.

But it may be well enough to enlighten the amateur in the provinces that all of the theaters in New York are not on Broadway. There are between forty-five and fifty legitimate playhouses in the city, and of this number only seven of the class named are on Broadway. The majority are on the side streets within one, two or three blocks of the famous thoroughfare.

"On Broadway," however, means to the theatrical folks any playhouse between Thirty-eighth Street to the upper end of Manhattan, whether such playhouse is one, two or three blocks off the most noted street in the world. Just as

A primrose by a river's brim
A yellow primrose was to him,
And it was nothing more.

NEW PLAYS IN NEW YORK

"HIS LITTLE WIDOWS"

Comedy with Music in Three Acts; Book and Lyrics by Rida Johnson Young and William Cary Duncan; Music by William Schroeder; Presented by G. M. Anderson and Lawrence Weber at the Astor Theater; April 30.

Jack Grayson	Robert Emmett Keane
"Bit" Hale	Harry Tighe
"Pete" Lloyd	Carter DeHaven
Hotel Manager	Dwight Dana
Abijah Smith	Frank Lalor
Blanche Hale	Frances Cameron
Harry Jolson	Charles Prince
Sandy Barr	John Robb
Lucinda Lloyd	Julia Ralph
Annabelle Lloyd	Flora Parker
Murilla Lloyd	Hattie Burke
Officiating Elder	Wallace Camp
Lily	Grace Haley
Dahlia	Bernice Haley
Tulip	Lucile Haley
Rose	Mabel Haley
Pansy	Alma Pickard
Mignonette	Violette Strathmore
Hyacinthe	Lucile Zinthco

When "His Little Widows" is sent on a tour of the country, only one name need be scratched off the routing list—Salt Lake City. This merry farce with music is of, but not for, certain sections of Utah where the problems consequent upon the possession of a score of wives are material for contemplation rather than jest.

Elsewhere, the humor of Rida Johnson Young's story will not want for appreciation, for it is just obvious enough to touch a popular level and spicy enough to satisfy a liking for sophisticated smartness. There is a suggestion of shocks without anything really shocking, along with some bright tunes, sung by an acceptable group of principals, supported by a number of exceedingly pretty and smartly gowned girls. Only two or three musical pieces introduced in New York this season possess the light, engaging quality of "His Little Widows."

In this instance, there is no reason to complain of the lack of an understandable story. The predicament in which the young heir to a fortune finds himself is filled with comic possibilities. In order to acquire the coveted millions the nephew must marry his uncle's widows, who total eleven, for the uncle was a Mormon.

Accompanied by his partners in a brokerage firm, who hope to share the wealth, Grayson journeys to Salt Lake City, where he meets the widows and a choice selection of Mormon Elders. Consider that the young broker is most sought after by the least desirable of the bereaved women, that he is terrified by the pursuit and that his friends add to the general mix-up by selecting two of the widows for themselves, and you have the fundamentals of a first rate comedy plot.

But if the story is the distinctive feature of the entertainment, it is by no means everything. The Haley Sisters formerly a popular quartet in vaudeville have a particularly good comedy number in the second act, "When the Animals are Gone"; Evelyn Cavanaugh and Richard Dore have a dance divertissement of lively quality and each of the principals is adequately supplied with song numbers. Harry Tighe, as one of Grayson's partners, and Frank Lalor, as an interested party in the transaction of the marriage and the transfer of the fortune, are genuinely humorous, whereas, Carter De Haven appears much as he has in previous productions since the days of "The Girl in the Taxi."

Frances Cameron, brings considerable charm to her singing of "In Cabaretland" and several other numbers, whereas, two of the most fascinating of the widows are satisfactorily portrayed by Julia Ralph and Flora Parker. G. M. Anderson seems to have passed successfully from the role of a Western hero in photoplays to that of a theatrical producer with a keen sense of the popular taste.

"THE HIGHWAYMAN"

Comic Opera in Three Acts, Music by Reginald De Koven; Book and Lyrics by Harry B. Smith; Revived by the Shuberts at the Forty-Fourth Street Theater, May 2.

Dick Fitzgerald	John Charles Thomas
Lady Constance Sinclair	Bianca Saroya
Sir Geoffrey Beverly	Stanley Forde
Lady Pamela	Grace Fjorde
Lieutenant Rodney	Sam Ash
Foxy Quiller	Jefferson de Angelis
Dolly Primrose	Letty Yorke
Toby Winkle	Teddy Webb
Lieutenant Lovelace	Lawrence Cameron
Lord Phelim Kilkenny	J. Sylvester Murray
Sir John Hawkhurst	Osborne Clemson
The Landlord	James Murry

It is interesting to read in THE MIRROR review of the first New York production of "The Highwayman," Dec. 13, 1897: "Libretto and lyrics are a continual delight, brilliant with quaint conceits of humor and containing more than a few highly meritorious versifications." Also, "The comic elements are construed with a delicacy with which, unhappily, recent so-called comic operas have had nothing to do."

One gathers from these quotations that twenty years ago, quite as at present, it was customary to turn longingly to the refinements of expression seemingly on the wane; likewise—if one has attended the current revival of "The Highwayman"—it is fair to conclude that theatergoers have acquired a different notion about what constitutes "quaint conceits of humor." In fact, regarded from the viewpoint of 1917, the word "comic," in relation to the libretto of Harry B. Smith, is only retained through precedent and courtesy. Perhaps an earlier generation of theatergoers laughed heartily when Jerome Sykes, playing Detective Foxy Quiller, remarked "I'll look into this case" and opened a watch; but nowadays no such response is forthcoming; nor is it the fault of Jefferson de Angelis, the present Foxy Quiller.

All past praise bestowed upon Mr. De Koven's music still holds good, however, and here is ample justification for the sumptuous revival supplied by the Shuberts. The ringing choruses, the spirited ensembles, the colorful scenes of merry England in a happier day, the atmosphere of romance and adventure, are all realized with fine effect in the production at the Forty-fourth Street Theater. Then, as Mr. De Koven stated in his curtain speech, the cast is excellent.

The role of Dick Fitzgerald, originally written for a tenor, was changed to a baritone that the glorious voice of John Charles Thomas might be utilized. Not only has Mr. Thomas improved in singing since the days of "Alone at Last," but he has acquired considerably more case as an actor. Almost equally popular with the first-night audience was Sam Ash as Lieutenant Rodney. Despite an occasional shrillness of tone, Bianca Saroya made a decidedly favorable impression as Lady Constance, whereas Grace Fjorde fulfilled the requirements of Lady Pamela. That Mr. de Angelis did not gain more laughs as Foxy Quiller was owing to antiquated material, rather than to personal deficiencies.

White, N. Y.

SCENE FROM "HIS LITTLE WIDOWS."
Left to Right: Hattie Burke, Robert Emmett, Frank Lalor, Harry Tighe, Flora Parker.

PERFORMANCE ON BOAT

Working hard to carry out their plans for the New York repertory theater, the Henderson Players (Alfred E. Henderson, director), have evolved a new plan to attract attention and gain subscribers for their movement.

They have collaborated with Mr. Palmer, general passenger agent of the Central Hudson Steamboat Company, and will give the first dramatic performance ever given on a Hudson River boat on Sunday evening, May 20, at 8.15 o'clock on a special stage erected in the dining-room of the *Benjamin B. Odell.*

"WALLINGFORD" AT COHAN

George M. Cohan's amusing comedy dealing with easy money finance, "Get Rich Wallingford," was revived May 7, at the Cohan Theater, the home of its long run more than five years ago, by Hale Hamilton, the original Wallingford, and Edward Ellis, the original "Blackie" Daw. Both Hamilton and Ellis appear in the leading roles they created and, with only three exceptions, they are supported by members of the original company. Among them are: Myrtle Tannehill, George Henery, Horace James, Harold Vermilye, John O'Hara, Mrs. Charles Willard, Carrl Anderson, Eugene Keith, Dorothy Fitch, Fay Wallace, H. P. Nixon, and B. La Mar.

COLORED PLAYERS AGAIN

London Production Is Among Plans of Mrs. Hapgood for Next Season

The success of the Colored Players has encouraged Mrs. Hapgood to broaden the scope of this enterprise, which next season will include new plays for a New York engagement in a Broadway theater, and a tour of the larger American cities with the plays by Ridgley Torrence, which were recently presented at the Garrick. These plays with the Garrick company will be seen in London later in the season, and, provided the national conditions are favorable, an engagement will be played in the Little Theater in Paris—an intimate playhouse that has been devoted to the English-speaking companies.

Mrs. Hapgood is also booking a road tour for Chesterton's "Magic."

RETURN OF NORA BAYES

Nora Bayes brought her two hours of song back to town Sunday evening, May 6, at the Thirty-ninth Street Theater for an indefinite engagement. She programs the offerings as "The Songs You Love." Although the greater part of the bill is taken up by Miss Bayes herself, she is helpfully assisted by a number of other entertainers, who include Lubowska, the Oriental dancer, Jeanette Hackett, another dancer, a troupe of colored singers and an Indian. Miss Bayes revived some of the songs she used at the Eltinge Theater during her former engagement in New York and afterward in Chicago and introduced many new features. She will give performances every evening and Wednesday and Saturday matinees.

"OH, BOY!" AGAIN LEADS

Last week "Oh, Boy!" again resumed its lead in the list of six best sellers in amount of seats sold by the various theater ticket agencies, causing "The Passing Show of 1917" to fall back into second place. "Peter Ibbetson" assumed third place, followed by "His Little Widows" and "Out There." The race for sixth place on the list is so close between "The Knife" and "A Successful Calamity" that it is impossible to determine which one is entitled to it.

LAMBS OPEN OFFICE

The Lambs club has opened a general publicity headquarters at 1460 Broadway in order to advertise the forthcoming Gambol, to be held at the New Amsterdam Theater during the week beginning May 28. Seats will be sold at the office by prominent actor-members. The space occupied by the Lambs is in the general ticket office of the Lehigh Valley Railroad and was donated by Al J. Simmons, general Eastern passenger agent of the road and a member of the Lambs.

ARRANGING BENEFIT

Billie Burke is engaged in the preliminary details of organizing and equipping an American Red Cross unit, which will be sent to the French front in charge of Dr. Joseph B. Bissell. A benefit will be held at the Century Theater, Sunday evening, May 27, to augment the requisite funds. Dillingham and Ziegfeld have donated the theater for the occasion and a number of prominent actresses have enlisted to help Miss Burke assemble a program. Maxine Elliott, Ethel Barrymore, Edna May and Miss Burke are included in the committee in charge. Fred G. Latham, of the Century forces, will be the stage manager. A feature of the program will be Billie Burke in a playlet especially written for her.

EDDIE FOY AND HIS SEVEN YOUNGSTERS

Comedian Returns to Palace in "The Old Woman Who Lived in a Shoe"—Emma Carus Is Entertaining

This week the Palace Theater has as its headline attraction Eddie Foy and the Seven Allied Foys, presenting "The Old Woman Who Lived in a Shoe." Although the act has been seen here before, it has the appearance of distinct freshness, as new songs, new patter and new clowning have been interpolated. The Foy children are developing more and more entertaining ability, as is to be expected, and their father allows them larger opportunities to display it. Mrs. Foy is also in the offering.

Second in importance on the program to the headline act is Emma Carus, assisted by Larry Comer in an offering that is a combination of songs, conversation and dancing. Much of the comedy offered by Miss Carus is derived from quips about her recent reduction in weight from two hundred to one hundred and twenty pounds. Who wouldn't feel happy enough to joke about such a drive on Old Enemy Avoirdupois? Doyle and Dixon remain at the Palace for a second week, offering some new dances along with the more popular of their old ones. This pair is original and they dance with such uncanny skill, that it is reasonable to suppose they could remain at this theater indefinitely.

Ida Brooks Hunt and Alfred de Manby appear in a "Fantasy of Melody," assisted at the piano by George Halperin. Odiva, the Samoan diver, presents her tank act, supported by a school of trained sea lions who hung around the Cliff Rocks, San Francisco, in their youth. The balance of the program includes the Arnaut Brothers, Laurie and Bronson in their truly comic "Lost and Found," and Ameta, the Parisian mirror dancer.

"MARY'S ANKLE" CAST

A. H. Woods has completed the cast of "Mary's Ankle," which is an expanded version of a vaudeville playlet written by May Tully. The company, which goes into rehearsal immediately, includes Irene Fenwick, Walter Jones, Zelda Sears, Leo Donnelly, Louis Drew, Bert Lytell, Harry Lilford, Ida Darling and J. W. Gibson.

LEW FIELDS ENGAGED

Lew Fields will be one of the stars of the next production at the Century Theater. He was engaged by Messrs. Dillingham and Ziegfeld last week for a principal comedy role and will begin rehearsals at the end of his engagement in "Bosom Friends."

Following a season under the Shubert management in "Step This Way," Mr. Fields undertook theatrical management on his own account, and last month presented himself and several other well-known players in Frank Mandel's comedy, "Bosom Friends" at the Liberty Theater.

WHITE.

TOM RICHARDS,
In "Her Soldier Boy."

FIRST SEASIDE THEATER

Renovated New Brighton House Will Make Initial Bid for Summer Patronage

The New Brighton Theater, Ocean Parkway, Brighton Beach, will be the first of New York's seaside theaters to open its doors for the Summer by beginning its ninth regular season on Monday afternoon, May 21. During the last few weeks, the theater has been entirely renovated and redecorated so that when the new season is ushered in, the playhouse will look as fresh and unscarred as on the day it was dedicated.

The most important change in structure involves an increased seating capacity on the balcony floor while the unsightly wooden station near the entrance has been replaced by a concrete structure which will provide ample facilities for entrance and egress by means of broad platforms and stairways. This new station will form an integral part of the new loop system and to facilitate advance reservations, branch box offices will be established in all the neighborhoods affected by the tractional improvement.

George Robinson, the managing director, has surrounded himself with a highly efficient staff of assistants, including David Hirsh, who will supervise the technical phases of the performance, Benjamin Roberts, who has been appointed orchestra director and Charles Dowling, in charge of the box-office.

WEDEKIND PLAY BARRED

Justice Erlanger, sitting in the Supreme Court, has declared that Frank Wedekind's "The Awakening of Spring," presented in New York a few weeks ago under the auspices of the *Medical Review of Reviews*, is unfit for American audiences. The justice holds that in spite of the fact that the *Medical Review of Reviews* and several society women were sponsors for the play, it would do more harm than good, as it offended public decency. No further performances of the play may be given.

In his opinion, Justice Erlanger says: "If intended for parents as a warning to instruct their children in sexual matters there is no promise that the audiences will be limited to parents. As addressed to the senses of general audiences it offends public decency."

WANT ACTS FOR FAIR

The members of the Board of Trustees of the Actors' Fund Fair of America ask the assistance of every artist in the entertainment to be given during the run of the Fair at the Grand Central Palace, from May 12 to 21. David Frohman writes: "We can use single and double acts, singing and dancing and monologues that are not dependent upon scenery. I will appreciate your communicating at once with my stage director, Alexander Leftwich, at the Lyceum Theater, or telephone Bryant 8442. Give us your act at one or more times during the run of the Fair. There will be a great audience and you will aid a great cause."

HENRY MORTIMER.
With Mrs. Fiske's Company.

STAGE SETTINGS SHOWN IN MINIATURE

Prominent Artists Contribute to Exhibition in Brooklyn Museum—Original Models Used

An exhibition of stage settings, illustrated by models, drawings and designs was opened to the public on Wednesday, May 2, at the Brooklyn Museum. The art of theatrical scenic decoration and setting has in recent years enlisted the efforts of many of the most distinguished artists of our day and this exhibition includes most of the important work that has been done in this direction during the last few years in the United States.

The original models which were the basis for the actual scenery and in which the ultimate ideas of the designers were embodied, were the most important feature of the exhibition, but the work was further illustrated by water colors and drawings.

Among the designs loaned by well known artists and scenic decorators were: model for "The Canterbury Pilgrims," done by Homer Emens, "Gods of the Mountains," by E. Gminska, Maeterlinck's "Aglavaine and Selysette," by R. E. Jones, "Madame Butterfly," by James Fox, designer of the Metropolitan Opera House, and two models for "Iphigenia in Tauris," by Messrs. Hewlett, Basing and Hewlett.

Ten framed pictures of stage settings by Frank Cambria are exhibited by various loaners. The drawings in color also include a complete set of designs used by the Washington Square Players.

The exhibition will be on view during the month of May and until Sunday, June 3, inclusive.

VERDICT OF NEW YORK DAILIES ON NEW PLAYS

"THE PASSING SHOW OF 1917."—TIMES: Of the dozen or so Winter Garden shows witnessed the new one was not only the best-behaved and the best-looking, but by all odds the most entertaining.

TRIBUNE: "The Passing Show of 1917" is entitled to be regarded as a Winter Garden entertainment considerably above the average.

SUN: "The Passing Show of 1917"—which opened last night with a standing army of stars has more than usual intemperance in laughter and song, beauty and brilliance—reviews and burlesques with rare good humor the foibles and frivolity of this year of grace.

WORLD: In general "The Passing Show of 1917" is a show in the Winter Garden's very best style.

"HIS LITTLE WIDOWS."—WORLD: "His Little Widows" is produced with excellent taste. It is tastefully costumed and staged, and it acceptably fulfills the mission of the typical Broadway Summer show.

POST: It is only fair to add that, without any distinguishing merit of wit or music, and with a very mediocre lot of principals, the piece does somehow diffuse a rollicking air of cheerfulness and fun which is likely to make all but the fastidious forgive its shortcomings, both of execution and of taste.

SUN: It has a lot of tuneful tunes and a bookful of bright lines, a company as cheerful as the piece, and a small and lively chorus. More than that it has an honest to goodness story.

TIMES: The new musical comedy which arrived with a bang is several times as amusing as the average of its kind.

"THE HIGHWAYMAN."—SUN: The present generation of theatergoers had an opportunity of seeing as fine a production of the opera and of listening to as good a rendition of the music as that which attended the original production. It seemed, too, to have retained all of its old charm and flavor.

MAIL: The Shuberts have given the revival a handsome setting and the chorus is musical and well trained. Personally we should catalogue "The Highwayman" with the Spring tonics.

EVENING WORLD: Romantic comic opera is so rare these days that "The Highwayman" is to be welcomed as a relief from the tailor-made musical pieces of the moment.

TRIBUNE: Musically "The Highwayman" is far beyond any of the popular shows of our day.

"TIGER ROSE" IS A VIRILE DRAMA

Lenore Ulrich, as a Primitive Woman, Is Dominant Figure in New Belasco-Mack Production

WILMINGTON, DEL. (*Special*).—"Tiger Rose," the latest Belasco production, written by Mr. Belasco himself and Willard Mack, who takes the leading male role, had its first performance on any stage at The Playhouse here on April 30. The city's 400—and a mighty critical 400 it is, if you please—was very extensively represented in the big audience, and all the critics agreed that the play is due to achieve a batting average of .350 as soon as New York sees it.

It is far and away better than "Alias," the last Belasco production seen here with Mack in it. It is strong, virile and red-blooded, a thing of thews and biceps. The odd part of it is that these qualities are supplied pretty largely by the woman. Rose Bocion, "Tiger Rose," is a pretty French-Canadian girl of 18, a product of the great Northwest, but a Stone Age woman where her love for "her man" is concerned.

The play that is built around her is really a study of the strugglings of this primitive-passioned creature against the machinery of modern civilization is embodied in the Royal Northwestern Mounted Police, who "want" her lover for murder. Otherwise she is charming, isn't above a bit of coquetry, knows nothing of books and education, has inherited an antipathy to the church from a graceless father, and has accumulated a fine store of trading post profanity, which she uses to the despair of her Scotch foster father and the delight of the audience. So much for a bird's-eye view of Rose.

Lenore Ulrich, who acted the role, did it splendidly, so well indeed that when she was on the stage there wasn't much left for the remainder of the company—and that even includes Mack himself. He was Constable Michael Devlin, the special member of the Mounted, seeking Rose's lover, and was big, good-looking, compelling and the possessor of a satisfying Irish brogue, not too insistent, but quite enough to nationalize Michael Devlin. Thomas Findlay was the Scotch Hudson Bay trading post factor and did well. William Courtleigh made the most of the difficult part of Dr. Dan Cusick. Horace Braham as the lover, Fuller Mellish as Father Thibaut, Pedro de Cordoba as Pierre La Bey, Edwin Holt as George Lantry, Edward Mack as Old Tom, Arthur J. Wood as Constable Haney, Chief Whitehawk as Mak-A-Low, a Siwash Indian and Jean Ferrell as Wa-Wa, a squaw, were suitably cast.

MONTGOMERY F. ESSIG.

PLAY BY CHARLES GUERNON

"The Eyes of Youth," a new play by Charles Guernon, will have its first presentation in Stamford, Conn., May 11. The players engaged include Mabel Brownell, Clifford Stork, Fay Wallace, Harry Davenport, Caroline Reynolds, Robert Conness, Leonard Ide, Warner Richmond, John Ardizoni, and Foxhall Daingerfield. Following its production in Stamford, the play will be presented in Newark for an engagement of one week, and will then be brought into one of the Shubert theaters in New York for a Spring and Summer run.

JULIA ARTHUR GIVES ESTATE

More, perhaps, than anyone else in the theatrical profession, Julia Arthur has felt the vigorous preparedness campaign in this country. Her magnificent Summer home on Boston Harbor has been confiscated by the War Department, preparatory to turning the estate into a fortress. Miss Arthur left last week for Boston, in response to a telegraphic message, in order to transfer her personal belongings from the house, which with Calf Island, the site of the estate, was a present from her husband, B. F. Cheney, Jr. On her return to New York she will continue work on a novelty spectacle which she is preparing.

WANTS BOOKS EXAMINED

Goldie Pemberton, an actress member of the White Rats, charges that a prodigate use of the treasury funds of the organization was in no small way responsible for the loss of the Forty-sixth Street clubhouse. She has applied for and received from Justice Erlanger an order directing the White Rats to show cause why they should not open their books for the inspection of the actress and her counsel.

VIOLA KNOTT AS SELMA

The Clifford Devereaux Players presented Henrik Ibsen's "The League of Youth" in Austin, Tex., recently, before the local college, it being the first production of this play in English. Written in 1869, the piece met with a stormy reception on its native heath, and it is said that the character of Selma was the inspiration for "The Doll's House" which followed some years later. Viola Knott who played Selma in the Austin performance was showed with encomiums for her very excellent portrayal.

PLAYERS ENGAGED

The Shuberts have engaged Mackay Morris, the young actor who scored a success earlier in the season with the Portmanteau Players, for a leading role in "The Eyes of Youth."

Carl McCullough has joined the cast of "You're in Love," replacing Lawrence Wheat.

Walter Catlett, who was last seen here in "So Long Letty," has been engaged by Florenz Ziegfeld for the new "Follies."

Oliver Morosco has placed the popular vaudeville team of Flannigan and Edwards under a long time contract and will present them first in "What Next."

The leading woman in Alan Brooks's production of his own play will be Willette Kershaw.

Pearl E. Ford, this season with "Common Clay," has been engaged for a vaudeville playlet called "A Breath of Old Virginia." The sketch will tour to the coast.

IMMORAL CODE IN LATEST GUITRY PLAY

Unpleasant Study of Infidelity Is Seen in Paris—Gemier Acts in Dramatized Novel

PARIS, FRANCE (*Special*).—I would not appear to vituperate systematically each new work of Sacha Guitry, but "Jean de la Fontaine," his last comedy, which replaced his "Faisons un Rêve" at the Bouffes-Parisienne theater, is even more pernicious than the latter. As I stated in THE DRAMATIC MIRROR when reviewing that play, there was a vein of vulgar sensualism in it that was revolting and disappointing from an author of such marked ability. But in his new comedy he goes deeper than a mere picture of animal life, in that he sets up a new moral—or rather immoral—code and to give it more force and authority has chosen an historic character as the exponent of his views. All those who have studied his works and life, know that the great Fabulist was not all he should have been, but I scarcely believe this warrants the cynicism with which Sacha Guitry has endowed him.

Story of Infidelity

La Fontaine discovers that his wife is unfaithful, and although she is only paying him back in his own coin, he fights a duel with her lover and departs for Paris. Here we find him making love to a little neighbor who sings perched upon his knee, while he writes verses for her, and later gives them to Mme. de la Sablière, another dame. But Mme. de la Fontaine pursues her famous husband and claims her place in his household. He proposes an odious bargain wherein he retains full liberty to dispose of his person and love where he likes and as often as he likes. Her womanly pride soon rebels, but anon, when he is comfortably installed in a pavilion at Mme. de la Sablière's, his acknowledged favorite, he gives a rendezvous to his wife, and the play ends in somewhat clumsy subtleties, in which we see the favorite playing the role of wife and the wife appearing charming to his eyes in the clandestine part of mistress.

Nothing could be more eloquent of masculine egotism, but even the hardened public showed signs of distaste for the proposition allowing men to fill their homes with paramours, among whom the wife would be a mere accessory. Sacha Guitry pleads his thesis with all his accustomed ardor and remarkable skill. Charlotte Lysès adds a touch of melancholy that is not out of place. Yvonne Printemps sings the airs of Lulli deliciously, and Mlles. Prévalles, Barjac and Cormon are excellent and pleasant to behold. The play is richly mounted and such scenes as La Fontaine awaiting Molière and Boileau (whom we hear mounting the stairs but do not see) for dinner, together with historical anecdotes and blank verse here and there, contribute a picturesque and literary note.

Gemier's Acting a Treat

Dramatizations are rare in Paris, yet Pierre Fondale has made quite a reputation for himself in transposing novels to the stage. Perhaps he has been hitherto more fortunate in his choice and certainly there was little in "Le Crime de Sylvestre Bonnard" to tempt a dramatist, but on the whole he has succeeded very well and it is worth a trip to the Théâtre Antoine merely to see the admirable acting of Gémier in the title role. The old academician is another living character to add to his magnificent collection. Mme. Michelle is a pleasing Jeanne, and Mlle. C. Fontenay supplies a comical note, as does M. Casalis in the parts of Mlle. Prêtère and Maître Mouche, which the playwright has somewhat caricatured.

There have been several revivals. "The Two Orphans" at the Odéon, and "Mam'selle Nitouche" at the Nouvel-ambigu. It is a capital idea of M.M. Herts and Coquelin to revive the old operettas of thirty years ago, that are so truly French. Albert Brasseur leads an able cast with his irresistible drollery supported by Gaston Dubosc, and Mlle. Jane Pierly. The mounting was a delight to the eyes.

Less fortunate than his son in winning favor for his new production, Lucien Guitry has been obliged to revive "Servir" and Crainquebille" with a rather inadequate support.

At the Comédie-Française Mme. Piérat has essayed almost simultaneously the treacherous role of Phèdre, and the vastly different role of Fortunio in de Musset's charming "Chandelier." She plays the tragedy of Racine much as she might a modern drama and if the part loses thereby in greatness, it is brought nearer to us. Her Fortunio is all wistful melancholy and grace and she wears the youth's costume adroitly.

Two American plays are looming on the horizon. "Within the Law" and "The Aviator," of which more anon.

Death of Octave Mirbeau

With the death of Octave Mirbeau, the French drama loses a powerful if infrequent contributor. Like Flaubert he came from Normandy. He began his career as dramatic critic and journalist, and one of his scathing attacks against actors nearly resulted in a duel with Coquelin. Indeed, he was constantly being "called out." He helped to establish the fame of Rodin. Among his most famous novels are "Le Calvaire" (1888), "Le Jardin des Supplices" (1899), "Le Journal D'Une Femme de Chambre" (1900). His first play, "Les Mauvais Bergers," dealing with the same subject as Mr. Galsworthy's "Strife," was produced by Sarah Bernhardt and Guitry in 1898. "Les Affaires sont les Affaires" (Business is Business) his greatest dramatic work, was produced at the Comédie Française in 1903 and won him world-wide fame. His other plays were "Le Portefeuille" and "Le Foyer." The dominating note of his work was irony amounting almost to hatred, but for all his violence and at times revolting grossness, he was unquestionably one of the great French writers of his time. He was sixty-seven years old.

TOR DE AROZAREUX.

COPEAU IN CHARGE

Director of Paris Institution Succeeds Lucien Bonheur at Theatre Francais

The Board of Directors of the Theatre Francais des Etats Unis—the formal name used by the French dramatic company resident in New York this season—announced last week that Lucien Bonheur's connection as managing director of the organization had terminated. At the same time it was announced that Jacques Copeau, director of the Theatre du Vieux Columbier, Paris, was to undertake the management of the permanent French theater in New York to be founded in place of the old organization. M. Copeau is now in this country, but will soon return to Paris to arrange for the transportation of the entire company, scenery and costumes of the Theatre du Vieux Columbier to the United States.

Arrangements are now complete for the establishment at the Garrick of the permament French theater, one worthy of the name, under the management of a Paris actor, manager and producer, who has been one of the leaders of the advancement of French drama. The board of directors now consists of Otto H. Kahn, Robert Goelet, Arthur Iselin, Cornelius Vanderbilt, Theodore Roosevelt, Jr., Henry Rogers Winthrop, Paul D. Cravath, William Adams Delano, James W. Barney and Dr. Nicholas Murray Butler.

TO REVIVE "SHENANDOAH"

Within a short time W. H. Clune will make a revival on a pretentious scale of Bronson Howard's "Shenandoah," in Los Angeles. Tyrone Power will head the cast, playing the role of General Haverhill, and the play is to be staged under the direction of David M. Hartford, formerly director for Oliver Morosco, and more recently of the Thomas H. Ince studios. This is the first enterprise on the speaking stage of Mr. Clune's, who will be remembered as the producer of the film production "Ramona," and one of the stockholders in "The Birth of a Nation." If the production of "Shenandoah" turns out satisfactorily, Mr. Clune promises revivals of other equally famous plays.

White, N. Y.

MARIE FLYNN,
In "You're in Love."

THIRD OF SERIES

Potash and Perlmutter Coming Again In Comedy of Picture Industry

Next season A. H. Woods will produce a third edition of the "Potash and Perlmutter" plays, and one that will have the advantage of the reunion of Barney Bernard and Alexander Carr in their original roles of the two partners. The new version of the adventures of the famous pair will be called "Potash and Perlmutter in the Movies," the authors taking them out of the cloak and suit trade and putting them into the film industry. Montague Glass and Jules Eckert Goodman have written the play, which is finished and ready for rehearsal.

TO STAR HILLIARD

A dramatization by Owen Davis of a story that appeared in the *Saturday Evening Post*, written by Arthur Somers Roche and called "The Scrap of Paper," will be produced shortly by A. H. Woods, with Robert Hilliard as its star. The comedy will go into rehearsal within a week and will be presented in New York next season. It is probable that a new title will be chosen because of the similarity of the present one to Sardou's "A Scrap of Paper."

THEATER CLUB ELECTS

At the annual ciction of officers of the New York Theater Club, held at the Hotel Astor, May 2, the following were voted in: President—Mrs. Belle de Riviera; First Vice President—Mrs. Gordon Ritchie; Second Vice President—Mrs. Louis Ralston; Third Vice President—Mrs. Austin N. Palmer; Fourth Vice President—Mrs. Daniel P. Duffie; Recording Secretary—Mrs. Dudley Van Holland; Treasurer—Mrs. G. Washbourne Smith; Corresponding Secretary—Mrs. Frances H. Abrahall. The installation of officers will take place May 15 at the Astor.

THEATER DEPOSIT REFUNDED

An important decision on law of landlord and tenant, especially to the theatrical world, was rendered by the Appellate Division of the Supreme Court last week when the Peoples Theater was refunded $68,500 from the owners of the National Theater Building at Houston and Chrystie Streets as the balance of $72,000 deposited to secure the rent when the lease was signed. The People's Theater tenanted the building only $3,500 worth of rent out of the original outlay of $72,000.

BARRIE EVENING POSTPONED

The first performance of "An Evening With Barrie" at the Empire Theater was postponed from last Monday night to May 14. On that evening the three plays by Barrie, "The New Word," "Old Friends" and "The Old Lady Shows Her Medals," will be presented for the first time in America. The profits of the engagement are to be devoted to the Stage Women's War Relief.

"ELEVEN-THIRTY FROLIC"

Owing to the half hour earlier starting caused by Mayor Mitchel's new closing time, Florenz Ziegfeld has changed the name of the entertainment on the New Amsterdam Roof to the "Eleven-thirty P. M. Frolic."

Michael Kallesser has entered the play-broker business, establishing offices in the New York theater district for this purpose, where he intends not alone to read and place new play property, but in a limited way to try out new productions through the connection he has with a local stock company.

THE BROADWAY TIME TABLE

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ALL FAIR PLANS ARE COMPLETE

Final Meeting of Committees and Other Workers Takes Place at Gaiety Theater—Donations from Many Sources

All details for the Actors Fund Fair, which will be held at the Grand Central Palace, May 12 to 21, were settled at the final meeting of the committees, workers, booth chairmen and general public, on Monday at the Gaiety Theater. This meeting originally was scheduled to take place at the Lyceum.

Among those who had good news to tell were May Robson, who has collected a number of remarkable donations. The articles to be sold at her booth will range from an automobile to a hand-worked laundry bag.

In the thousand and one features which will be on view at the fair, no branch of dramatic art will be overlooked. Furthermore, there will be numerous novelties, which only on an occasion such as this can claim alliance with the theatrical profession.

The committee selected for this branch of the work includes G. M. Gidding, Max Lang Meyers, Alexander Leftwich, Fred Niblo, Capt. S. D. Talbot, Harry G. Sommers, William G. Newman, John W. Rumsey, and Edward Ellis.

Fair Notes

Mrs. Millie Thorne, chairman of the Stage Children's Fund Booth, has donated a souvenir program of the "Banker's Daughter," as presented by the old Union Square Stock company in 1879.

Edna Luby, who has won renown as an impersonator, has presented a statuette of herself which will be auctioned off in the early days of the fair.

Among the many souvenirs of the great war which will be on sale is one of special value. It is a large British flag used by the Mayor of Toronto, when accompanying many of the Canadian regiments passing through Toronto on their way to "Somewhere in France."

The mascot of the fair is a beautiful collie, answering to the name of Shep. This valuable dog has been donated for this purpose by Mrs. J. Christopher Marks, president of the Theater Assembly. Pictures of the mascot containing your fortune will be sold.

A feminine invasion of Wall Street took place May 10, when the girls of the "Ziegfeld Follies" and "Cocoanut Grove" whirled through the financial district in automobiles, selling admission tickets to the fair. On the same day other girls visited the hotel and theatrical sections.

Enrico Caruso has made some striking cartoons for the cartoonist booth, of which Richard Outcault is in charge. All of the leading newspaper cartoonists have contributed drawings to the booth and K.C.B. has autographed several "Town Gossip" stories to be sold.

Willys-Overland, Inc., have donated a Model 90 "Country Club" four-passenger touring car. The machine will be disposed of on shares.

Lumiere, N. Y.

ROBERT WARWICK.
Under Contract with Al. H. Woods.

EDDIE FOY AND HIS SEVEN YOUNGSTERS

Comedian Returns to Palace in "The Old Woman Who Lived in a Shoe"—Emma Carus Is Entertaining

This week the Palace Theater has as its headline attraction Eddie Foy and the Seven Allied Foys, presenting "The Old Woman Who Lived in a Shoe." Although the act has been seen here before, it has the appearance of distinct freshness, as new songs, new patter and new clowning have been interpolated. The Foy children are developing more and more entertaining ability, as is to be expected, and their father allows them larger opportunities to display it. Mrs. Foy is also in the offering.

Second in importance on the program to the headline act is Emma Carus, assisted by Larry Comer in an offering that is a combination of songs, conversation and dancing. Much of the comedy offered by Miss Carus is derived from quips about her recent reduction in weight from two hundred to one hundred and twenty pounds. Who wouldn't feel happy enough to joke about such a drive on Old Enemy Avoirdupois? Doyle and Dixon remain at the Palace for a second week, offering some new dances along with the more popular of their old ones. This pair is original and they dance with such uncanny skill, that it is reasonable to suppose they could remain at this theater indefinitely.

Ida Brooks Hunt and Alfred de Manby appear in a "Fantasy of Melodies, assisted at the piano by George Halperin. Odiva, the Samoan diver, presents her tank act, supported by a school of trained sea lions who hung around the Cliff Rocks, San Francisco, in their youth. The balance of the program includes the Arnaut Brothers, Laurie and Bronson in their truly comic "Lost and Found," and Ameta, the Parisian mirror dancer.

"MARY'S ANKLE" CAST

A. H. Woods has completed the cast of "Mary's Ankle," which is an expanded version of a vaudeville playlet written by May Tully. The company, which goes into rehearsal immediately, includes Irene Fenwick, Walter Jones, Zelda Sears, Leo Donnelly, Louis Drew, Bert Lytell, Harry Lilford, Ida Darling and J. W. Gibson.

LEW FIELDS ENGAGED

Lew Fields will be one of the stars of the next production at the Century Theater. He was engaged by Messrs. Dillingham and Ziegfeld last week for a principal comedy role and will begin rehearsals at the end of his engagement in "Bosom Friends."

Following a season under the Shubert management in "Step This Way," Mr. Fields undertook theatrical management on his own account, and last month presented himself and several other well-known players in Frank Mandel's comedy, "Bosom Friends" at the Liberty Theater.

WALLS.

TOM RICHARDS,
In "Her Soldier Boy."

PLAY BY CHARLES GUERNON

"The Eyes of Youth," a new play by Charles Guernon, will have its first presentation in Stamford, Conn., May 11. The players engaged include Mabel Brownell, Clifford Stork, Fay Wallace, Harry Davenport, Caroline Reynolds, Robert Conness, Leonard Ide, Warner Richmond, John Ardizoni, and Foxhall Daingerfield. Following its production in Stamford, the play will be presented in Newark for an engagement of one week, and will then be brought into one of the Shubert theaters in New York for a Spring and Summer run.

JULIA ARTHUR GIVES ESTATE

More, perhaps, than anyone else in the theatrical profession, Julia Arthur has felt the vigorous preparedness campaign in this country. Her magnificent Summer home on Boston Harbor has been confiscated by the War Department, preparatory to turning the estate into a fortress. Miss Arthur left last week for Boston, in response to a telegraphic message, in order to transfer her personal belongings from the house, which with Calf Island, the site of the estate, was a present from her husband, B. F. Cheney, Jr. On her return to New York she will continue work on a novelty spectacle which she is preparing.

WANTS BOOKS EXAMINED

Goldie Pemberton, an actress member of the White Rats, charges that a prodigate use of the treasury funds of the organization was in no small way responsible for the loss of the Forty-sixth Street clubhouse. She has applied for and received from Justice Erlanger an order directing the White Rats to show cause why they should not open their books for the inspection of the actress and her counsel.

VIOLA KNOTT AS SELMA

The Clifford Devereaux Players presented Henrik Ibsen's "The League of Youth" in Austin, Tex., recently, before the local college, it being the first production of this play in English. Written in 1869, the piece met with a stormy reception on its native heath, and it is said that the character of Selma was the inspiration for "The Doll's House" which followed some years later. Viola Knott who played Selma in the Austin performance was showed with encomiums for her very excellent portrayal.

PLAYERS ENGAGED

The Shuberts have engaged Mackay Morris, the young actor who scored a success earlier in the season with the Portmanteau Players, for a leading role in "The Eyes of Youth."

Carl McCullough has joined the cast of "You're in Love," replacing Lawrence Wheat.

Walter Catlett, who was last seen here in "So Long Letty," has been engaged by Florenz Ziegfeld for the new "Follies."

Oliver Morosco has placed the popular vaudeville team of Flannigan and Edwards under a long time contract and will present them first in "What Next."

The leading woman in Alan Brooks's production of his own play will be Willette Kershaw.

Pearl E. Ford, this season with "Common Clay," has been engaged for a vaudeville playlet called "A Breath of Old Virginia." The sketch will tour to the coast.

FIRST SEASIDE THEATER

Renovated New Brighton House Will Make Initial Bid for Summer Patronage

The New Brighton Theater, Ocean Parkway, Brighton Beach, will be the first of New York's seaside theaters to open its doors for the Summer by beginning its ninth regular season on Monday afternoon, May 21. During the last few weeks, the theater has been entirely renovated and redecorated so that when the new season is ushered in, the playhouse will look as fresh and unscarred as on the day it was dedicated.

The most important change in structure involves an increased seating capacity on the balcony floor while the unsightly wooden station near the entrance has been replaced by a concrete structure which will provide ample facilities for entrance and egress by means of broad platforms and stairways. This new station will form an integral part of the new loop system and to facilitate advance reservations, branch box offices will be established in all the neighborhoods affected by the tractional improvement.

George Robinson, the managing director, has surrounded himself with a highly efficient staff of assistants, including David Beck, who will supervise the technical phases of the performance, Benjamin Roberts, who has been appointed orchestra director and Charles Dowling, in charge of the box-office.

WEDEKIND PLAY BARRED

Justice Erlanger, sitting in the Supreme Court, has declared that Frank Wedekind's "The Awakening of Spring," presented in New York a few weeks ago under the auspices of the *Medical Review of Reviews*, is unfit for American audiences. The justice holds that in spite of the fact that the *Medical Review of Reviews* and several society women were sponsors for the play, it would do more harm than good, as it offended public decency. No further performances of the play may be given.

In his opinion, Justice Erlanger says: "If intended for parents as a warning to instruct their children in sexual matters there is no promise that the audiences will be limited to parents. As addressed to the senses of general audiences it offends public decency."

WANT ACTS FOR FAIR

The members of the Board of Trustees of the Actors' Fund Fair of America ask the assistance of every artist in the entertainment to be given during the run of the Fair at the Grand Central Palace, from May 12 to 21. David Frohman writes: "We can use single and double acts, singing and dancing and monologues that are not dependent upon scenery. I will appreciate your communicating at once with my stage director, Alexander Leftwich, at the Lyceum Theater, or telephone Bryant 8442. Give us your act at one or more times during the run of the Fair. There will be a great audience and you will aid a great cause."

HENRY MORTIMER.
With Mrs. Fiske's Company.

STAGE SETTINGS SHOWN IN MINIATURE

Prominent Artists Contribute to Exhibition in Brooklyn Museum—Original Models Used

An exhibition of stage settings, illustrated by models, drawings and designs was opened to the public on Wednesday, May 2, at the Brooklyn Museum. The art of theatrical scenic decoration and setting has in recent years enlisted the efforts of many of the most distinguished artists of our day and this exhibition includes most of the important work that has been done in this direction during the last few years in the United States.

The original models which were the basis for the actual scenery and in which the ultimate ideas of the designers were embodied, were the most important feature of the exhibition, but the work was further illustrated by water colors and drawings.

Among the designs loaned by well known artists and scenic decorators were: model for "The Canterbury Pilgrims," done by Homer Emens, "Gods of the Mountains," by E. Gminska, Masterlinck's "Aglavaine and Selysette," by R. E. Jones, "Madame Butterfly," by James Fox, designer of the Metropolitan Opera House, and two models for "Iphigenia in Tauris," by Messrs. Hewlett, Basing and Hewlett.

Ten framed pictures of stage settings by Frank Cambria are exhibited by various loaners. The drawings in color also include a complete set of designs used by the Washington Square Players.

The exhibition will be on view during the month of May and until Sunday, June 3, inclusive.

VERDICT OF NEW YORK DAILIES ON NEW PLAYS

"THE PASSING SHOW OF 1917."—TIMES: Of the dozen or so Winter Garden shows witnessed the new one was not only the best-behaved and the best-looking, but by all odds the most entertaining.

TRIBUNE: "The Passing Show of 1917" is entitled to be regarded as a Winter Garden entertainment considerably above the average.

SUN: "The Passing Show of 1917"—which opened last night with a standing army of stars has more than usual intemperance in laughter and song, beauty and brilliance—reviews and burlesques with rare good humor the foibles and frivolity of this year of grace.

WORLD: In general "The Passing Show of 1917" is a show in the Winter Garden's very best style.

"HIS LITTLE WIDOWS."—WORLD: "His Little Widows" is produced with excellent taste. It is tastefully costumed and staged, and it acceptably fulfills the mission of the typical Broadway Summer show.

POST: It is only fair to add that, without any distinguishing merit of wit or music, and with a very mediocre lot of principals, the piece does somehow diffuse a rollicking air of cheerfulness and fun which is likely to make all but the fastidious forgive its shortcomings, both of execution and of taste.

SUN: It has a lot of tuneful tunes and a bookful of bright lines, a company as cheerful as the piece, and a small and lively chorus. More than that it has an honest to goodness story.

TIMES: The new musical comedy which arrived with a bang is several times as amusing as the average of its kind.

"THE HIGHWAYMAN."—SUN: The present generation of theatergoers had an opportunity of seeing as fine a production of the opera and of listening to as good a rendition of the music as that which attended the original production. It seemed, too, to have retained all of its old charm and flavor.

MAIL: The Shuberts have given the revival a handsome setting and the chorus is musical and well trained. Personally we should catalogue "The Highwayman" with the Spring tonics.

EVENING WORLD: Romantic comic opera is so rare these days that "The Highwayman" is to be welcomed as a relief from the tailor-made musical pieces of the moment.

TRIBUNE: Musically "The Highwayman" is far beyond any of the popular shows of our day.

"TIGER ROSE" IS A VIRILE DRAMA

Lenore Ulrich, as a Primitive Woman, Is Dominant Figure in New Belasco-Mack Production

WILMINGTON, DEL. (*Special*).—"Tiger Rose," the latest Belasco production, written by Mr. Belasco himself and Willard Mack, who takes the leading male role, had its first performance on any stage at The Playhouse here on April 30. The city's 400—and a mighty critical 400 it is, if you please—was very extensively represented in the big audience, and all the critics agreed that the play is due to achieve a batting average of .350 as soon as New York sees it.

It is far and away better than "Alias," the last Belasco production seen here with Mack in it. It is strong, virile and red-blooded, a thing of thews and biceps. The odd part of it is that these qualities are supplied pretty largely by the woman. Rose Beelon, "Tiger Rose," is a pretty French-Canadian girl of 18, a product of the great Northwest, but a Stone Age woman where her love for "her man" is concerned.

The play that is built around her is really a study of the strugglings of this primitive-passioned creature against the machinery of modern civilization is embodied in the Royal Northwestern Mounted Police, who "want" her lover for murder. Otherwise she is charming, isn't above a bit of coquetry, knows nothing of books and education, has inherited an antipathy to the church from a graceless father, and has accumulated a fine store of trading post profanity, which she uses to the despair of her Scotch foster father and the delight of the audience. So much for a bird's-eye view of Rose.

Lenore Ulrich, who acted the role, did it splendidly, so well indeed that when she was on the stage there wasn't much left for the remainder of the company—and that even includes Mack himself. He was Constable Michael Devlin, the special member of the Mounted, seeking Rose's lover, and was big, good-looking, compelling and the possessor of a satisfying Irish brogue, not too insistent, but quite enough to nationalize Michael Devlin. Thomas Findlay was the Scotch Hudson Bay trading post factor and did well. William Courtleigh made the most of the difficult part of Dr. Dan Cusick. Horace Braham as the lover, Fuller Mellish as Father Thibaut, Pedro de Cordoba as Pierre La Bey, Edwin Holt as George Lantry, Edward Mack as Old Tom, Arthur J. Wood as Constable Haney, Chief Whitehawk as Mak-A-Low, a Siwash Indian and Jean Ferrell as Wa-Wa, a squaw, were suitably cast.

MONTGOMERY F. ESSIG.

IMMORAL CODE IN LATEST GUITRY PLAY

Unpleasant Study of Infidelity Is Seen in Paris—Gemier Acts in Dramatized Novel

PARIS, FRANCE (*Special*).—I would not appear to vituperate systematically each new work of Sacha Guitry, but "Jean de la Fontaine," his last comedy, which replaced his "Faisons un Rêve" at the Bouffes-Parisienne theater, is even more pernicious than the latter. As I stated in THE DRAMATIC MIRROR when reviewing that play, there was a vein of vulgar sensualism in it that was revolting and disappointing from an author of such marked ability. But in his new comedy he goes deeper than a mere picture of animal life, in that he sets up a new moral—or rather immoral—code and to give it more force and authority has chosen an historic character as the exponent of his views. All those who have studied his works and life, know that the great Fabulist was not all he should have been, but I scarcely believe this warrants the cynicism with which Sacha Guitry has endowed him.

Story of Infidelity

La Fontaine discovers that his wife is unfaithful, and although she is only paying him back in his own coin, he fights a duel with her lover and departs for Paris. Here we find him making love to a little neighbor who sings perched upon his knee, while he writes verses for her, and later gives them to Mme. de la Sablière, another flame. But Mme. de la Fontaine pursues her famous husband and claims her place in his household. He proposes an odious bargain wherein he retains full liberty to dispose of his person and love where he likes and as often as he likes. Her womanly pride soon rebels, but anon, when he is comfortably installed in a pavilion at Mme. de la Sablière's, his acknowledged favorite, he gives a rendesvous to his wife, and the play ends in somewhat clumsy subtleties, in which we see the favorite playing the role of wife and the wife appearing charming to his eyes in the clandestine part of mistress.

Nothing could be more eloquent of masculine egotism, but even the hardened public showed signs of distaste for the proposition allowing men to fill their homes with paramours, among whom the wife would be a mere accessory. Sacha Guitry pleads his thesis with all his accustomed ardor and remarkable skill. Charlotte Lysès adds a touch of melancholy that is not out of place. Yvonne Printemps sings the airs of Lulli deliciously, and Mlles. Prévalles, Barjac and Cormon are excellent and pleasant to behold. The play is richly mounted and such scenes as La Fontaine awaiting Molière and Boileau (whom we hear mounting the stairs but do not see) for dinner, together with historical anecdotes and blank verse here and there, contribute a picturesque and literary note.

Gemier's Acting a Treat

Dramatizations are rare in Paris, yet Pierre Fondaie has made quite a reputation for himself in transposing novels to the stage. Perhaps he has been hitherto more fortunate in his choice and certainly there was little in "Le Crime de Sylvestre Bonnard" to tempt a dramatist, but on the whole he has succeeded very well and it is worth a trip to the Théâtre Antoine merely to see the admirable acting of Gémier in the title role. The old academician is another living character to add to his magnificent collection. Mme. Michelle is a pleasing Jeanne, and Mlle. C. Fontenay supplies a comical note, as does M. Casalis in the parts of Mlle. Prêtère and Maître Mouche, which the playwright has somewhat caricatured.

There have been several revivals. "The Two Orphans" at the Odéon, and "Mam'selle Nitouche" at the Nouvel-ambigu. It is a capital idea of M.M. Hertz and Coquelin to revive the old operettas of thirty years ago, that are so truly French. Albert Brasseur leads an able cast with his irresistible drollery supported by Gaston Dubosc, and Mlle. Jane Pierly. The mounting was a delight to the eyes.

Less fortunate than his son in winning favor for his new production, Lucien Guitry has been obliged to revive "Servir" and Crainquebille" with a rather inadequate support.

At the Comédie-Française Mme. Piérat has essayed almost simultaneously the treacherous role of Phèdre, and the vastly different role of Fortunio in de Musset's charming "Chandelier." She plays the tragedy of Racine much as she might a modern drama and if the part loses thereby in greatness, it is brought nearer to us. Her Fortunio is all wistful melancholy and grace and she wears the youth's costume adroitly.

Two American plays are looming on the horizon. "Within the Law" and "The Aviator," of which more anon.

Death of Octave Mirbeau

With the death of Octave Mirbeau, the French drama loses a powerful if infrequent contributor. Like Flaubert he came from Normandy. He began his career as dramatic critic and journalist, and one of his scathing attacks against actors nearly resulted in a duel with Coquelin. Indeed, he was constantly being "called out." He helped to establish the fame of Rodin. Among his most famous novels are "Le Calvaire" (1888), "Le Jardin des Supplices" (1899), "Le Journal D'Une Femme de Chambre" (1900). His first play, "Les Mauvais Bergers," dealing with the same subject as Mr. Galsworthy's "Strife," was produced by Sarah Bernhardt and Guitry in 1898. "Les Affaires sont les Affaires" (Business is Business) his greatest dramatic work, was produced at the Comédie Française in 1903 and won him world-wide fame. His other plays were "Le Portefeuille" and "Le Foyer." The dominating note of his work was irony amounting almost to hatred, but for all his violence and at times revolting grossness, he was unquestionably one of the great French writers of his time. He was sixty-seven years old.

TOR DE AROZARREUX.

COPEAU IN CHARGE

Director of Paris Institution Succeeds Lucien Bonheur at Theatre Francais

The Board of Directors of the Theatre Francais des Etats Unis—the formal name used by the French dramatic company resident in New York this season—announced last week that Lucien Bonheur's connection as managing director of the organization had terminated. At the same time it was announced that Jacques Copeau, director of the Theatre du Vieux Columbier, Paris, was to undertake the management of the permanent French theater in New York to be founded in place of the old organization. M. Copeau is now in this country, but will soon return to Paris to arrange for the transportation of the entire company, scenery and costumes of the Theatre du Vieux Columbier to the United States.

Arrangements are now complete for the establishment at the Garrick of the permanent French theater, one worthy of the name, under the management of a Paris actor, manager and producer, who has been one of the leaders of the advancement of French drama. The board of directors now consists of Otto H. Kahn, Robert Goelet, Arthur Iselin, Cornelius Vanderbilt, Theodore Roosevelt, Jr., Henry Rogers Winthrop, Paul D. Cravath, William Adams Delano, James W. Barney and Dr. Nicholas Murray Butler.

TO REVIVE "SHENANDOAH"

Within a short time W. H. Clune will make a revival on a pretentious scale of Bronson Howard's "Shenandoah" in Los Angeles. Tyrone Power will head the cast, playing the role of General Haverhill, and the play is to be staged under the direction of David M. Hartford, formerly director for Oliver Morosco, and more recently of the Thomas H. Ince studios. This is the first enterprise on the speaking stage of Mr. Clune's, who will be remembered as the producer of the film production "Ramona," and one of the stockholders in "The Birth of a Nation." If the production of "Shenandoah" turns out satisfactorily, Mr. Clune promises revivals of other equally famous plays.

White, N. Y.

MARIE FLYNN,
In "You're in Love."

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Among the many souvenirs of the great war which will be on sale is one of special value. It is a large British flag used by the Mayor of Toronto, when accompanying many of the Canadian regiments passing through Toronto on their way to "Somewhere in France."

The mascot of the fair is a beautiful collie, answering to the name of Shep. This valuable dog has been donated for this purpose by Mrs. J. Christopher Marks, president of the Theater Assembly. Pictures of the mascot containing your fortune will be sold.

A feminine invasion of Wall Street took place May 10, when the girls of the "Ziegfeld Follies" and "Cocoanut Grove" whirled through the financial district in automobiles, selling admission tickets to the fair. On the same day other girls visited the hotel and theatrical sections.

Enrico Caruso has made some striking cartoons for the cartoonist booth, of which Richard Outcault is in charge. All of the leading newspaper cartoonists have contributed drawings to the booth and K.C.B. has autographed several "Town Gossip" stories to be sold.

Willys-Overland, Inc., have donated a Model 90 "Country Club" four-passenger touring car. The machine will be disposed of on shares.

Lumiere, N. Y.

ROBERT WARWICK,
Under Contract with Al. H. Woods.

THIRD OF SERIES

Potash and Perlmutter Coming Again In Comedy of Picture Industry

Next season A. H. Woods will produce a third edition of the "Potash and Perlmutter" plays, and one that will have the advantage of the reunion of Barney Bernard and Alexander Carr in their original roles of the two partners. The new version of the adventures of the famous pair will be called "Potash and Perlmutter in the Movies," the authors taking them out of the cloak and suit trade and putting them into the film industry. Montague Glass and Jules Eckert Goodman have written the play, which is finished and ready for rehearsal.

TO STAR HILLIARD

A dramatization by Owen Davis of a story that appeared in the *Saturday Evening Post*, written by Arthur Somers Roche and called "The Scrap of Paper," will be produced shortly by A. H. Woods, with Robert Hilliard as its star. The comedy will go into rehearsal within a week and will be presented in New York next season. It is probable that a new title will be chosen because of the similarity of the present one to Sardou's "A Scrap of Paper."

THEATER CLUB ELECTS

At the annual election of officers of the New York Theater Club, held at the Hotel Astor, May 2, the following were voted in: President—Mrs. Belle de Riviera; First Vice President—Mrs. Gordon Ritchie; Second Vice President—Mrs. Louis Ralston; Third Vice President—Mrs. Austin N. Palmer; Fourth Vice President—Mrs. Daniel P. Duffie; Recording Secretary—Mrs. Dudley Van Holland; Treasurer—Mrs. G. Washbourne Smith; Corresponding Secretary—Mrs. Frances H. Abrahall. The installation of officers will take place May 15 at the Astor.

THEATER DEPOSIT REFUNDED

An important decision on law of landlord and tenant, especially to the theatrical world, was rendered by the Appellate Division of the Supreme Court last week when the Peoples Theater was refunded $68,500 from the owners of the National Theater Building at Houston and Chrystie Streets as the balance of $72,000 deposited to secure the rent when the lease was signed. The People's Theater tenanted the building only $3,500 worth of rent out of the original outlay of $72,000.

BARRIE EVENING POSTPONED

The first performance of "An Evening With Barrie" at the Empire Theater was postponed from last Monday night to May 14. On that evening the three plays by Barrie, "The New Word," "Old Friends" and "The Old Lady Shows Her Medals," will be presented for the first time in America. The profits of the engagement are to be devoted to the Stage Women's War Relief.

"ELEVEN-THIRTY FROLIC"

Owing to the half hour earlier starting caused by Mayor Mitchel's new closing time, Florenz Ziegfeld has changed the name of the entertainment on the New Amsterdam Roof to the "Eleven-thirty P. M. Frolic."

Michael Kallesser has entered the playbroker business, establishing offices in the New York theater district for this purpose, where he intends not alone to read and place new play property, but in a limited way to try out new productions through the connection he has with a local stock company.

ACTORS' EQUITY ASS'N

Members Urged to Express Their Own Preferences—Letter from Francis Wilson

Members of the A. E. A. Are Most Earnestly Urged to Send in Reliable Addresses to the Office of the Association.

At the last meeting of the Council held in the Association rooms, April 30, the following members were present: Grant Stewart, presiding; Messrs. Arliss, Connelly, Cope, Gillmore, Nash, Purdy, Stevenson and Wise.

New members elected: Edward J. Mackay, Forrest Orr.

The attention of all members is called to the ballot sent them for use in the annual election. The regular part of the ticket represents the conscientious preference of the nominating committee, but, every member (and we hope sincerely *all* members *will* vote) is urged to use the blank half of the ballot to express other names that may be first in his or her choice.

A letter has just come from the Association president. It was mailed in Hong Kong. After deploring the fact that he may be unable to get back in time for the annual meeting he continues thus:

"News of Russia's revolution has just begun to percolate here, but not a word of the doings of the A.E.A. and I am so hungry for them! Truth to tell, though the sights are new to me and picturesque, I long for home. It will not be many weeks now before we turn our faces toward Broadway. This China is a numerous-peopled nation with no initiative. The individual is nothing, the family—everything. If they'd only make the NATION chief in their love all would be well! Despoiled by English, French, Portuguese, and Germans, China sleeps on in her Rip van Winkle way, only in a much more prolonged sleep. Not even the energy of Equity's Council could arouse it.

"Oh, what *has* been done?

"Where do we stand and what is the actual interested membership?

"A few days at Manila gave us a view of the American flag and 'home folks' and they were good to see! Affectionate greetings to the Council."

(Signed)
"FRANCIS WILSON."

In Mr. Wilson's observation of China it is easy to find an analogy and a moral applicable to the A.E.A.

Our Association if carried to a logical perfection would be a kind of professional family wherein the individual should be ever sensible of its honor and attune his own conduct accordingly. Then as a composite group in human society we should go further and respect our united obligations to other groups. This is the lesson now in the minds of all the world. Right before might. Co-operation on a strict basis of Equity.

There are pertinent reflections, with concrete examples, in the May number of *Equity*. Every member should read it.

At this writing we can report most gratifying progress.

Members be not swayed from your faith by any puny parasites, "dressed in a little brief authority," who may in their unthinking way misconceive the spirit of the men who employ them.

We are informed of the antagonism of certain of such persons at the very time when the managers who pay them *their* salaries are conferring with us in a common hearty desire to "get together."

BY ORDER OF THE COUNCIL.

REGULAR SEASON CLOSES

The last attraction of the regular season at the Bronx Opera House was "The Princess Pat," seen week of April 30. Blanche Duffield in the name part, Eva Fallon, Oscar Figman, Ben Hendricks, Alexander Clark, David Quixano, Isabell Jason, William Quimby, Jack Pollard, Louis Casavant and a comely chorus contributed to the success of this high-class opera.

Beginning May 7, the Aborn Grand Opera company will open a three-weeks' season, during which ten grand operas will be presented and on May 28, the Aborn Comic Opera company will inaugurate a limited season of musical comedy.

IDA C. MALCOMSON.

WHITE RATS IN WEST

The Chicago branch of the White Rats probably will be continued, even though the actors' union ceases to exist as a national factor in unionized labor. The White Rats have given up the Chicago office maintained for some years, but it is announced that the Chicago Rats will have a local and will retain Joe Birnes in active charge. Birnes was deputy organizer for the White Rats for Illinois and the central west.

MARRIED

FRANCES GOODRICH, who plays the role of Cora Falconer in "Come Out of the Kitchen" and understudies Ruth Chatterton, the star, was married, May 3, to Robert Ames of the same company. The bride is a Vassar graduate. The couple left for the Pacific coast with the company.

Edward Peple has written a new play entitled "The Jury," which will be produced by Edgar Macgregor some time in June. The cast is remarkable in that it requires nineteen women, all said to play important characters, and nine men.

COMBINED CAPITALIZATION TOTALS $361,000

Incorporations of the Week Include Exhibitors Circuit and Companies for Morosco's Plays

ALBANY, N. Y. (*Special*).—Certificates of incorporation for sixteen new amusement enterprises, having a total capitalization of $361,000, were filed with the Secretary of State last week.

The list includes the First National Exhibitors Circuit of New York City with a capital of $50,000 and is formed to conduct a general motion picture and theatrical business. Samuel L. Rothapfel of New York city is named as one of the principal stockholders.

The Upstairs and Down Company, Peg o'My Heart Company, The Cinderella Man Company, The Brat Company, So Long Letty Company, and the Canary Cottage Company, have been granted charters by the States. Each corporation is capitalized at $5,000 and is authorized to produce and exploit the attractions named. The directors of the companies named are Oliver Morosco, George Mooser, and Oscar Reges, of New York city.

The list of new concerns follows:

First National Exhibitors Circuit, New York city. To engage in a general motion picture and theatrical business. Capital, $50,000. Directors: Samuel L. Rothapfel, New York city; Fred Dahnken, San Francisco, Cal.; Aaron J. Jones, Chicago, Ill.

Mayfair Film Corporation, New York city. Motion pictures, publishing and photography. Capital, $25,000. Directors: Max A. Scheisinger, Maurice Scheisinger, and Jacob J. Lazarus, 10 Wall Street, New York city.

Fifty-Fourth Street Studio, New York city. To provide for the production of motion pictures of various kinds. Capital, $5,000. Directors: Martin Lippman, William R. Ladenheim, and Katherine A. O'Leary, 346 East 20th Street, New York city.

B. & K. Corporation, New York city. Theatrical, motion pictures, athletic, and other performances. Capital, $100,000. Directors: Benjamin Abrahams, Isaac Schmal and Gerald De Walthoff, 110 Nassau Street, New York city.

M. H. Hoffman, Inc., New York city. Motion pictures and vaudeville. Capital, $25,000. Directors: M. Henri Hoffman, Florence L. Devine, and Jacob Hertzberg, 137 East 115th Street, New York city.

Thomas Healy, Inc., New York City. To maintain hotels, restaurants, and manage theaters. Capital, $100,000. Directors: M. Edward Kelly, Isaac S. Heller, and John E. Connelly, 27 William Street, New York city.

Associated Drama News Service, New York city. A general motion picture business. Capital, $5,000. Directors: Myron C. Fagan, David G. Stember, and Louis E. Swarts, 51 East Forty-second Street, New York city.

The Upstairs and Down Company, Peg o'My Heart Company, The Cinderella Man Company, The Brat Company, So Long Letty Company, and the Canary Cottage Company, of New York, each corporation having a capital of $5,000 have been formed to produce and exploit theatrical and musical offerings. The directors are Oliver Morosco, George Mooser, and Oscar Reges, 105 West Fortieth Street, New York city.

Pawtucket Corporation, New York city. Realty and general theatrical business. Capital, $1,000. Directors: John A. Hopkins, Alfred T. Sherman, John Koivoord, Jr., 1564 Broadway, New York city.

Venetos Operating Company, Brooklyn, N. Y. To manage theaters, hotels, and restaurants. Capital, $10,000. Directors: Jean G. Venetos, Chester R. Carleton, and Paul Kieffer, 28 West Twenty-sixth Street, New York city.

Chester Realty Company, Troy, N. Y. Real estate and to manage theaters and hotels. Capital: $10,000. Directors: Harry Hall, Buffalo, N. Y. Abigail M. Roberson, and Chester Fenyvessy, Troy, N. Y.

GEORGE W. HERRICK.

FROM HERE AND THERE

Charles Sugah-Turner, who closed recently with Jno. Mason in "Common Clay," is spending a vacation in Washington, completing a play for Madame Yorska's use.

John Craig announces that the new Harvard prize play, "The Year of the Tiger," which he has just produced successfully at the Castle Square Theater, Boston, with Josephine Victor in the leading role, will be presented during the John Craig-Mary Young season in New York next Fall.

Play by Edeson

Robert Edeson has made arrangements to present early in the Fall, on a tour of the principal Eastern cities, under his own direction, his own play, "His Brother's Keeper," in which he appeared last winter in the South. The drama will later be produced in New York.

Brigham Royce, who has been playing with Julia Arthur the past season, received unusual tribute to his acting from Amy Leslie while in Chicago. "Brigham Royce revives a type and method which do not belong to this generation at all, but rather to the days of Lawrence Barrett and Louis James, to Frederick Bock and Harry Montague."

In order not to conflict with the plans of the Actors' Fund, and their coming fair, the ball which was to have been held at the Waldorf-Astoria May 5, by the Stage Women's War Relief, was postponed until some time early in the Fall.

The one-o'clock law has worked no hardship on Cocoanut Grove. By advancing the time for the performance from midnight to 11.30 o'clock, it is possible to give "Dance and Grow Thin" without curtailment.

Philharmonic Prospectus

The Philharmonic Society of New York has issued its prospectus and announced its plans for the season 1917-1918. As in former years the regular subscription series at Carnegie Hall and at the Brooklyn Academy of Music will be given—twelve Thursday evenings, sixteen Friday afternoons, four Saturday evenings and twelve Sunday afternoons in New York and five Sunday afternoons in Brooklyn. Mr. Stransky, whose contract has been extended for three years, begins with this, his seventh Philharmonic season.

Maude Sinclaire, who closes this week with "Old Lady 31," is going to her home in Jackson, Mich., for the Summer. She has been re-engaged for next season to play the same part.

Clark Ross and Harry W. Reiners, both formerly of the International Circuit office, have opened a dramatic agency in the Putnam Building. They are already assembling casts for several tabloid acts. Ben Sugarman, also of International, is acting as the general manager of the agency.

Chauncey Olcott has announced that next year he will devote half of his earnings to one of the several war funds, or place the money at the disposal of the Government. Mr. Olcott's seasons in recent years have yielded him a net profit of something like $100,000 and half of this sum means a substantial contribution to whatever fund he may elect to donate it.

"The Little Missus," a musical piece that is bringing Christie MacDonald back to the stage, suspended its tour, May 5, in Baltimore, for further rehearsals. The company returned to New York.

Robert Emmett Keane, now playing in "His Little Widows," will go to England under the management of G. M. Anderson and L. Lawrence Weber to play the William Collier role in "Nothing But the Truth."

Montgomery's Estate

David Montgomery, the comedian who died recently, left an estate of some $21,000, $10,000 in personal property and $11,000 in real estate, according to one of his sisters in an application for administration papers. Montgomery left no will.

Eleanor Woodruff, leading woman for Otis Skinner in "Mister Antonio," underwent an operation for mastoiditis last week at St. Luke's Hospital, St. Paul, Minn. A telegram to the Charles Frohman Company states that Miss Woodruff came through the operation safely and it is hoped that she will be able to play again in a week or two.

The National Vaudeville Artists' Association, whose membership numbers some seven thousand variety specialists, will celebrate its first anniversary with a monster benefit at the Hippodrome, Sunday night, June 3.

Under the auspices of the Stage Women's War Relief, and under the leadership of Mrs. J. Stuart Blackton and Miss Beth Meredith, a mass meeting of actresses engaged in moving picture work will be held at the Hudson Theater, on the afternoon of May 19.

The types erroneously made the name of the eminent Belgian poet, Emile Verhaeren read Veilmeren in referring to the latter's play "Le Cloitre," which Emile Detramont of "Lilac Time" played while in Cologne, Germany, just previous to the war.

The Winter Garden management has decided, owing to the success of "The Passing Show of 1917," to give three matinees each week during the Summer months, on Tuesday, Thursday and Saturday.

Tully Goes West

Richard Walton Tully left last week for his ranch at Sierra Madre, Cal., where he will spend the Summer months. He plans to return to New York in August to launch his plays for next season. These include "The Masquerader," with Guy Bates Post, which opens here Labor Day; "The Flame," booked for an extended tour, and "The Bird of Paradise," in its seventh season.

The Hippodrome Theater building, Syracuse, N. Y., was damaged by fire on Apr. 28. The loss is estimated at $10,000.

It seems that the fight for the estate of James B. (Diamond Jim) Brady will be a three-cornered legal battle. A motion has been made to admit Mrs. Mary E. McGee, who asserts she is a half-niece of "Diamond Jim," as a party to the probate proceedings.

Ann Andrews, the young American actress who appeared in the leading role of "Nju," the drama of Russian life by Ossip Dymow, is rehearsing in a new vaudeville sketch by the same author.

DEATHS OF THE WEEK

CARROLL JOHNSON, one of the best known men in minstrelsy and long a member of the famous troup of McNish, Johnson and Salvin, died at St. Luke's Hospital, May 1, after a two months' illness from a complication of diseases. He was born in Carlingford, Ireland, sixty-seven years ago. During his long career he appeared with practically every well-known minstrel organization and in some he was featured as a drawing card. He retired to private life five years ago and devoted a part of his time to staging blackface shows for amateurs.

JAMES POOTON died at Liberty, N. Y., April 30, after a long illness. Among the many theatrical advance agents who have come from the newspaper field in recent years none proved more popular from Coast to Coast than Jim Pooton. Mr. Pooton was born in Brooklyn, Sept. 21, 1870, the son of the late James Pooton, a well-known New York editor and the first president of the New York Press Club. He was educated in the public and private schools of Brooklyn. For some years he was a reporter and editor on various New York newspapers. For a while he was society editor of the New York Globe (then the Commercial Advertiser) and afterwards private secretary for Ward McAllister, the society leader. He entered the theatrical business as press agent of "Florodora." The last position he held, in a career that included work for countless stars and managers, was publicity agent for Arnold Daly in "The Master" last Fall. He was stricken with tuberculosis in the Fall of 1915.

WILLARD SIMMS, well known to musical comedy and vaudeville but especially famous for his "Finder's Furnished Flat," which he had played for fourteen years in variety theaters, establishing a record, died at his home in Chicago, May 3, from pneumonia. The news of Simms's death came as a shock to his countless friends in the theatrical world, for few knew that he was even ill. He was fifty years of age. His last appearance in vaudeville here was at the Palace Theater. He left a fortune, it is understood, of more than $600,000.

THEODORE JOHNSTON, former stage director for Vaughan Glaser and also director of the Winnipeg Stock Company for five consecutive seasons, died April 26. He is survived by his wife, Florence Templeton, and two sons. Mr. Johnston was born in Denmark. He entered the theatrical profession as an actor and then became a stage director.

MARIAN GRAY HANNAN, who played many emotional roles forty years ago, died in New Haven, Conn., last week. Her husband was the producer of melodramas in the old days, his greatest success being "The Midnight Alarm."

EDWIN S. VALK, auditor of the Hippodrome during the Shuberts' regime, died May 4 in Chicago.

MISS JENNIE STEWART,
As the Nurse in "Romeo and Juliet."

Mrs. Jennie Stewart, professionally known as Jane Sylvester, mother of May Stewart, the well known Shakespearean actress, died recently at the Mercy Hospital, Des Moines, Ia., after an illness of one month from a stroke of paralysis. Funeral services were conducted by the Rev. Alexander H. Grant, Rector of St. Joseph's Episcopal Church, Des Moines, and interment was at Hennepin, Ill., her birthplace. At the beginning of Mrs. Stewart's illness, Miss Stewart closed her company in order to be at her mother's bedside. Mrs. Stewart was educated at Elmira (N. Y.) college. Her family was of Revolutionary stock, four of her ancestors having served in the Revolutionary war. She was a second cousin of Andrew Jackson. Mrs. Stewart's theatrical career was confined to her daughter's company in which she achieved an enviable reputation for her excellent characterization of Audrey in "As You Like It" and The Nurse in "Romeo and Juliet."

EDITOR'S LETTER BOX

[Correspondents asking for private addresses of players will be ignored. Their professional addresses can be found by looking up the company with which they are engaged under "Dates Ahead." Letters addressed to players whose addresses are not known to the writers, will be advertised in THE MIRROR'S letter-list or forwarded to their private addresses if on file in THE MIRROR'S office. When inquiries relative to the whereabouts of players are not answered it is because they are not on our records. Questions regarding private life of players will be ignored. No questions answered by mail or telephone.]

B. B., New York.—We have an address on file for Byron Douglas and mail sent to him in our care will be forwarded to him.

J. H. M., Paterson, N. J.—We have not recently received dates for the repertoire companies of Charles K. Champlin, Kirke Brown and Chester De Voude.

M. M. K., Philadelphia.—Robert Warwick was with the World Film Corporation when "The Man of the Hour" and "Alias Jimmy Valentine" were filmed.

"MIRROR PATRON."—It is likely that a new attraction will be found for Julia Sanderson, Donald Brian and Joseph Cawthorne next season. (2) "Sybil" closed its tour at Rochester, N. Y., on April 14, 1917.

E. J., Pittsburgh.—By watching the stock notes you will find the names of the plays Marguerite Bryant is appearing in, in stock. (2) Our biography does not mention the birth place of Miss Bryant. (3) We do not know of any relationship between Marguerite Bryant and Nana Bryant.

E. W., New York.—There are several books published on make-up for the stage and screen. If you desire it specially for the screen, James Young's book on Screen Make-Up will serve the purpose. (2) The New York American carries the most complete list of New York screen attractions. (3) There is no authority for the use of "aren't I" on the stage. It is incorrect grammar. (4) The bureau referred to in a 1913 issue is, as far as we know, no longer in existence.

MARION PHELPS.—Blanche Yurka last appeared with E. H. Sothern in "The Two Virtues" and in the revival of "Lord Dundreary." (2) Mary Aiden, the motion picture actress, did not play in "The Unchastened Woman." (3) The stock agency of Paul Scott is located at 1402 Broadway and the Packard Exchange at 1416 Broadway, New York. (4) Vivian Wessell made her stage debut in "The Man With Three Wives." Next she appeared with Christie Macdonald in "Sweethearts" and "The Spring Maid," subsequently appearing in "Little Boy Blue," "Along Came Ruth," "The Only Girl," "Nothing But the Truth" and "Love o' Mike."

C. HUNTER, New York.—Minna Gombel was born in Baltimore, Md. She has played leading roles with the following stock companies: The Grand Opera House, Brooklyn; the Lexington Players, New York; the Mt. Vernon, N. Y., Players, and the Knickerbocker Stock at Syracuse, N. Y. Among the plays she has appeared in are: "Excuse Me," on tour; "Madame President," and "My Lady's Garter." (2) Florence Rittenhouse received her first stage experience with the Orpheum Players at Philadelphia, her native city. After that she played engagements with the Belasco Stock, Los Angeles; the Shubert, Milwaukee; the Ottawa, Ontario, Canada, Stock; the Wadsworth, New York; Warburton, Yonkers, N. Y.; Lynn, Mass., Stock; Poli, Baltimore, and Poli, Washington, D. C. She also appeared on tour with Norman Hackett in "The Spendthrift."

THEATRICAL HOSPITAL OPENED

The opening of the American Theatrical Hospital, the first institution in the world to treat exclusively the members of the amusement profession, has just been announced, after years of organization by the American Theatrical Hospital Association. It is located on Irving Park Boulevard, Chicago, in a new building accommodating sixteen hundred patients. The hospital is a charitable institution, which has as its object the treatment of professionals who cannot afford payment. It will be supported by the sale of annual subscriptions at one dollar and life memberships at twenty-five dollars. Readers of THE MIRROR are urged to send periodicals and books to the institutions for the use of convalescents.

Louise Muldener is again on the Redpath Chautauqua Circuit, playing the part she originated, Quixano in "The Melting Pot."

NEW YORK THEATERS

Cohan & Harris Theatre, W. 42nd St. Call Bryant 6344. Evenings, 8.15. Matinees, Wednesday and Saturday at 2.15.
Cohan and Harris present
"THE WILLOW TREE"
A Fantasy of Japan
By Benrimo and Harrison Rhodes.

CORT West 48th St. Phone Bryant 46. Evenings at 8.30; Matinees, Wednesday and Saturday at 2.30.
Season's One Substantial Success
Oliver Morosco's Great Laughing Success
Up-Stairs and Down
By Frederic and Fanny Hatton.

LIBERTY W. 42nd St., Eves. 8:15, Mats. Wed. and Sat. 2:15
John Mason, Irene Fenwick, Helen Ware, Mathilde Cottrelly, Helen Lowell, Richard Bennett, Lew Fields, Willis P. Sweatnam, in
"BOSOM FRIENDS"
By FRANK MANDEL

GAIETY Evenings at 8.30; Matinees, Wednesday and Saturday at 2.30.
WINCHELL SMITH and JOHN L. GOLDEN present the season's success
TURN TO THE RIGHT

New Amsterdam West 42d St. Evgs. at 8.15.
Matinees, Wednesday and Saturday at 2.15.
F. C. Whitney presents
The Big Patriotic Military Drama
When Johnny Comes Marching Home
By Stanislaus Stange and Julian Edwards.

KNICKERBOCKER Theatre, B'way and 38th Street. Evenings, 8.30.
Matinees, Wednesday and Saturday, 2.30.
KLAW & ERLANGER.....Managers
George Arliss
In his greatest success.
"DISRAELI"

GEO. M. COHAN'S Theatre, B'way & 43d St. Evgs., 8.15 Tel. Bryant 392.
KLAW & ERLANGER.....Managers
Hale Hamilton-Edward Ellis present
GEORGE M. COHAN'S GREAT AMERICAN COMEDY
GET-RICH-QUICK WALLINGFORD
HALE HAMILTON Original Wallingford | with | EDWARD ELLIS Original Blackie Daw
and Many of the Original Favorites.

REPUBLIC Theatre, W. 42nd St. Evgs. at 8.15. Mats., Wed. and Sat., 2.15.
MESSRS. SHUBERT Present
a dramatization of George du Maurier's novel
"Peter Ibbetson"
With JOHN BARRYMORE, CONSTANCE COLLIER, LAURA HOPE CREWS, LIONEL BARRYMORE.

NEW YORK THEATERS

Playhouse 48th, East of B'way. Phone 2028 Bryant. Evenings, 8.20.
Matinees, Wed., Thurs. and Sat., 2.20.
William A. Brady presents
THE MAN WHO CAME BACK
By Jules Eckert Goodman.
With a strong cast including
MARY NASH and others.

WILLIAM A. BRADY'S THEATRE, just East of B'way. Phone 178 Bryant. Evenings, 8.20.
48th Street
Matinees Thursday and Saturday, 2.20.
THE 13th CHAIR
with MARGARET WYCHERLY
By BAYARD VEILLER

WINTER GARDEN B'way and 50th. Phone 2330 Circle
Evgs., 8. Mats., Tues., Thurs. and Sat., 2.
PASSING SHOW OF 1917

Shubert Theatre, 44th, West of B'way. Phone 8439 Bryant. Evgs., 8.15. Mats., Wed., & Sat. 2:15
Last Week JOE WEBER offers
The New Romantic Comic Opera EILEEN
By Henry Blossom and Victor Herbert.
Mon. May 14 | CLIFTON CRAWFORD in HER SOLDIER BOY

BOOTH 45th, West of B'way. Phone 8100 Bryant. Evgs., 8.15. Mats., Wed. & Sat., 2.15.
MR. WILLIAM GILLETTE
In the new play by Claire Kummer.
"A Successful Calamity"

39th St. Theatre, Near Broadway. Phone 413 Bryant. Evenings. Mats., Wed. and Sat.
NORA BAYES
And Her Company in The Songs You Love
SPECIAL ORCHESTRA and a JAZZ BAND

LYRIC 42nd St., West of Broadway. Telephone 5215 Bryant. Evgs. 8.15. Mats., Wed. & Sat., 2.15
LAST WEEK at this Theatre.
MOVES to the SHUBERT Mon., May 14
CLIFTON CRAWFORD in HER SOLDIER BOY
Tom Richards Beth Lydy

Casino Broadway and 39th Street. Phone 3846 Greeley. Evs. 8.15 Mats., Wed., & Sat. 2:15
Arthur Hammerstein Presents
THE SEASON'S MUSICAL KNOCKOUT
YOU'RE IN LOVE

ASTOR THEA., 45th St., and Broadway. Phone 237 Bryant. Evgs., 8.15. Mats., Wed., & Sat. 2:15
The New Comedy with Music
His Little Widows

Maxine Elliott's 39th Street, near Broadway. Phone 1476 Bryant.
Evgs., 8.30. Mats., Wed., & Sat. 2:15
The Prettiest Musical Play at the Prettiest theatre, with the Prettiest girls.
Love O' Mike

NEW **BIJOU** 45th St., just off Broadway. Tel. 430 Bryant. Evgs. at 8.15. Mats. Wed. and Sat., 2.15.
THE MESSRS. SHUBERT announce
THE KNIFE
A melodrama, by EUGENE WALTER.

44th St. Theatre, near Bway. Phone 7392 Bryant. Evgs., 8.15. Mats., Wed. and Sat., 2.15.
Reginald de Koven's Greatest Comic Opera
THE HIGHWAYMAN
with
JOHN CHARLES THOMAS

THE MIRROR BOOK TABLE

EL CID CAMPEADOR, an opera by W. H. Lee, in three acts and eight scenes, published by Ritzmann, Brookes and Company, Chicago, is for the reader and the stage. If you know anything about Spanish legends and folk lore, you know that Cid is the national hero of Spain; that he flourished and wrought mighty deeds in that golden era "when knighthood was in flower," when chivalry was everywhere in the land where Moor and Spaniard contested for possession of the Iberian peninsula. Many dramas and operas have been written around the Cid, but this is a condensation and gives one who is in a hurry an opportunity of refreshing memory.

THE ROAD TO EVERYWHERE, by Glenn Ward Dresbach, from the Gorham Press, Boston, is a brochure of poems—some are out of the ordinary. The little volume is bound in blue, and is dedicated "To You." Especially spirited is "Neptune's Song of His Horses."

THE QUEST OF HEART'S DESIRE, being the story of a valiant Knight's pilgrimage, set forth in the legend songs, "The Lady of Seville," "The Desert Wraith" and "The Sea Mirage," by Randolph Hartley, from the Hillacre Bookhouse, Riverside, Conn. The first two legends were set to music, in cantata form, by the late Ethelbert Nevin. He was engaged in setting the third legend, "The Sea Mirage," at the time of his death.

"JEPTHA'S DAUGHTER," a Biblical play in five acts, is by the Rev. James Monroe Cromor, a minister of the Lutheran Church in Kansas City and a writer for the press of that city, is a tragedy brightened by romance. The book contains a picture of the author. The acts are "The Estrangement," "The Repentance," "The Vow," "The Sacrifice," and "The Year of Jubilee." The play is dedicated to "My Mother."

"WEIGHED IN THE BALANCE," a four-act play, by May F. James, is an allegorical history of the war. Frankenstein, the military spirit of the Central Powers, banishes peace and calls upon war to help him conquer the world. He is finally brought before the world for judgment, and the nations, shocked by the awful horrors of war, unite in a determination to banish war and Frankenstein goes along. Serves him right.

"SONGS OF EXPERIENCE," by Beatrice Daw, cousin of Sir Gilbert Parker, contains a number of short gems of poetry. The three books are from Richard G. Badger, publisher of the Gorham Press, Boston.

THE MIRROR OF GESTURE is the first line of the title, and this is explained by the following. "Being the Abhinaya Darpana of Nandikesvara, translated into English by Ananda Coomaraswamy and Gopala Kristnayya Duggirala." It is from the Harvard University Press, Cambridge, and the Oxford University Press, and the book is "inscribed by the translators with affectionate greeting to all actors and actresses." Want of space precludes any analysis or review of the volume. Briefly, it ought to interest people who act before the public, who dance, who speak. It explains the movements of the hands, glances, and then more hand movements. Hands that denote things. And then there is a list of plates which indicate poses and—the use of hands. You must remember that all there is in this book is from an India angle. The Indian editor tells you about it in his preface. The work is quite attractive from a typographical view point, and if you are a rapid reader you can finish it in forty minutes.

In the American Dramatists Series we have Two Masques, American. "Women of Shakespeare," by Julia Hall Bartholomew, "Gerry's Awakening," by Frances Pusey Gooch, and "The Play of Life," by Alta Florence Armstrong—all from Richard G. Badger, publisher the Gorham Press, Boston. Short plays with short sketches of the authors. From the same publisher, "The Divine Adventure," by Anna Bartram Bishop. It is a clarion call to the recognition of the real divinity of human consciousness and the marvelous things it can accomplish when its interests are properly centered. This is told in fifteen chapters which fill sixty-four pages.

MOROSCO Theatre, West 45th St. Evgs. at 8.15. Matinees, Wed. and Sat., 2.15.
OLIVER MOROSCO'S GREAT MUSICAL FARCE WITH GIRLS
Canary Cottage
Mon., May 14—"THE BRAT" moves to this theatre direct from Harris Theatre.

LONGACRE Theatre, 48th St., W. of Broadway. Evgs., 8.30; Mats., Wed. and Sat.
G. M. ANDERSON & L. LAWRENCE WEBER present
WILLIAM COLLIER
IN THE GREATEST OF ALL FARCES
NOTHING BUT THE TRUTH

Arthur Hopkins has moved his office from the Putnam Building to the Cohan and Harris Theater.

NEWS OF STOCK PLAYS AND PLAYERS

SENTIMENT PAYS NO BILLS

Closing of Northampton's Municipal Fifth Season Produces Flowers and Regrets from Stars

NORTHAMPTON, MASS. (*Special*).—The Northampton Players at the Academy, closed the fifth season of municipal stock April 28, with a good production of "Milestones" with Calvin Thomas and Gilda Lorry in the leads, and Cordelia Macdonald, who played Rose in the original and otherwise all-English company in this piece, played Gertrude. Others in the cast were Franklin Panghorn (who played the last two weeks with the company and made a decided hit with his audiences both in this piece, where he played Arthur Breece, and in "His Majesty Bunker Bean," in which he played Bulger), William Powell, William Pringle, Flora Sheffield, Helen Booth, Mary Morris, Maude Snyder, Charles Coghlan, Adams Rice, Chester Calder and Donald O'Connor.

The house was packed the last night; flowers and gifts were much in evidence. Speeches were made by President Burton of Smith College, Alvertus Mores, mayor of the city, and by each member of the company. Brief s eches also were made by Bertram Harrison and Jessie Bonstelle, who are severing their connection as directors of the municipal company, positions which they have held since its establishment. President Burton, for the trustees, spoke feelingly and effectively of the great work that they have done here and of the regret in losing their services. He also spoke of the uncertainties of the present season in which some of the biggest and some of the poorest business in the history of the company has been done; the uncertainty of continuing the experiment which has given the city such fame and the disastrous effect on such a movement of the petty and destructive local criticism which has been prevalent. He paid a high tribute to the merit of this season's company.

The mayor expressed his hope that the company be continued.

The present situation is that the trustees face a deficit and also uncertainty as to the community feeling toward maintaining the company. For the last three weeks patrons have been invited to express themselves both through a voting slip on the program and through the press. General sentiment is in favor of continuance but the actual pledges of support for another season are less than 400. During the last week of the season the Northampton papers carried a daily column of letters on the situation and the value of a municipal company to the city and to the country at large from writers and players prominent in connection with the higher aspects of the American theater. Letters were printed from Percy Mackaye, E. H. Sothern, Walter Pritchard Eaton, Roland Holt, Sir Herbert Tree, Mrs. Richard Mansfield, George Arliss, Daniel Frohman, William Faversham, Clayton Hamilton, J. Hartley Manners, Augustus Thomas, Mrs. Otis Skinner, Margaret Anglin, Winthrop Ames, Margaret Mayo, Edgar Selwyn, and Brander Matthews. Several of these have had personal observation of the work of this theater.

On the closing night telegrams were read from many members of former companies. Nearly all of these, as well as the speeches of members of the retiring company, dwelt upon the happiness of their association with the work at Northampton.

Mr. Harrison and Miss Bonstelle have done valuable and sympathetic pioneer work in Northampton and they retire with earnest wishes for the continuation and success of a municipal company.

The play the week before closing was "His Majest- Bunker Bean." There was special interest in that it is not yet in stock but was permitted by the author, Lee Wilson Dodd, because of interest in the work at Northampton, where he was until recently a member of the faculty of Smith College. A pleasing presentation of "Shore Acres" was the bill the week following the closing for Holy Week.

All the above mentioned plays evinced the excellent direction of Miss Willamene Wilkes, who was director for the last six weeks of the season and who goes with Miss Bonstelle to Detroit and Buffalo this summer as do Adams T. Rice, whose work the past season as stage manager has been ably and original, Franklin Pangborn, William Pringle and Flora Sheffield. William Powell, an actor of exceptional ability and promise, whose progress in Northampton has been as rapid as his popularity has been great, goes to New York. Other members of the company go either to their homes or to Summer engagements. The future policy at the municipal theater will be decided at a meeting of the trustees early in May.

MARY K. BREWSTER.

"THE PINK LADY" STARTS IT

Summer Season of Musical Stock in Hartford Begins Next Week—New People in the Cast

HARTFORD, CONN. (*Special*). — Parsons' Theater will be the home of one of the best musical stock companies seen in this part of the country beginning week of May 14. This company will be known as The Opera Players, and "The Pink Lady" will be first attraction. Herbert Parsons promises Hartford playgoers the most talented organization which has yet been seen in the city. Alonza Price is directing the company which is now being rehearsed. William Loraine, who will be the musical director, composed the score for "Peggy from Paris" and other well known successes. Mabel Wilber, who will be remembered for her work in "The Merry Widow," will be prima donna, and others in supporting cast include many favorites who have at various times taken principal parts with various musical offerings. Last year the Opera Players proved a tremendous hit at Parsons, the S. R. O. notice being out at many performances. An even better business is anticipated this year.

Miss Wilber is not only pretty to look at, but she has a soprano voice that reaches high C easily, and she is a winsome actress and an accomplished dancer. Seldom it is that a player of such prominence is seen in musical stock work.

The tenor roles will be sung by Howard Marsh, who comes direct from a tour with one of the "Blue Paradise" companies. Mr. Marsh is possessed of a lyric tenor voice of fine quality and good range and is a splendid actor as well.

Joseph Florian, the basso of the "Katinka" Company is another newcomer who will undoubtedly become popular here.

Dixie Blair, engaged for contralto, is a beauty as well as a vocalist of rare charm. Miss Blair was also with the first "Katinka" company, which has just closed its season in the larger cities. Doris Vernon will be the soubrette, started in vaudeville, but joined the DeWolf Hopper Opera Company and during the present season was with the Hyams and McIntyre Company, in "When Dreams Come True." Miss Vernon is a blonde beauty, has a good voice and is a clever dancer.

For the comedy roles William Kent will oblige. He was the comedian with "Tonight's the Night" on tour this season and last year had wide experience as a comedian with a Minneapolis musical company.

Fred Smith, baritone, comes from "The Only Girl" Company, and "Billy" Lynn, a Cornell man, who has an extensive acquaintance in Hartford, will play the juvenile roles.

A large chorus will sing and dance the ensemble numbers, with a roster of about forty boys and girls. Some of the chorus folk come from the "Chin-Chin" Company, which has curtailed its road tour, owing to the death of Dave Montgomery.

Although practically everything is advancing in price, the summer scale of prices at Parsons will be the same as last year. For the night performances they will range from 10 to 75 cents, and from 10 to 50 cents for the Wednesday and Saturday matinees. The same plan of season ticket reservations will be made as formerly, whereby patrons can have the same seats for any stated performance each week at no extra cost. A subscription blank will be issued for distribution shortly.

SEYMOUR WEMYSS SMITH.

"WHITE FEATHER" IS READY

Brought from London by W. A. Brady, and Played Here, Released for Stock

"The White Feather" has been released for stock in the United States and bids fair to exercise some of the appeal it had for London in the first Fall of the war-storm. "The White Feather" is to a very reasonable degree a play of the hour. It has a war-subject,, and yet it treats of war without morbid emphasis on the unpleasant side. It is really a comedy of adventure in which the chief figure, a man much criticized because he's at home, suddenly proves to be a high officer in the secret service unearthing a spy plot. Wireless furnishes its share of the thrills. This play was produced in London the Fall of 1914 and ran there a year under the title of "The Man Who Stayed at Home." William A. Brady brought it to this country as "The White Feather," and produced it at the Comedy Theater in New York, where it ran that season. Later it went out for a long tour. In Canada it enjoyed the most unusual popularity because of its war subject.

AS IT WAS IN SCRANTON

SCRANTON, PA. (*Special*).—Academy: "Which One Shall She Marry" was the attraction, week April 30, to excellent business. Nothing but praise can be given to the work of May Melvin in the role of Everygirl. Edward E. Horton's portrayal of Jack Hart was marked by sincerity and an absolute lack, apparently, of striving for theatrical effect; May B. Hurst as Mrs. Moran and Arthur Buchanan as Mike Moran, gave two very clever character studies; Lawrence Brooke as John Bland was seen to excellent advantage; Mabel Griffith gave a splendid impersonation of the part of the book agent; Marguerite Johnson as Kitty Moran and Rexford Burnett as Harlow Bland merit special mention. Much of the credit for the success of the play is due to A. J. Edwards, the efficient director. "The Rosary," week May 7. Coming soon, "Rebecca of Sunnybrook Farm."

C. B. DORMAN.

PORTLAND'S STOCK PLAYERS

Keith's Leading Man and Woman and People Who Support Them

White.

ALMA TELL—JACK ROSELEIGH,

Leading Woman and Leading Man of B. F. Keith's Portland, Me., Players.

Alma Tell, one of the most beautiful and talented leading women ever seen in Portland, Maine, returned for her second season in the B. F. Keith Stock company, even more attractive and with greater versatility than last year. She is the sister of Olive Tell and first came into prominence as Ethel in "Peg o' My Heart," when she received the praise of Boston critics. Her stock experience has included engagements in Rochester and Philadelphia. She has the grace and charm of the convent-bred girl, which in addition to her histrionic ability and pleasing voice, fit her to portray not only the heavier roles such as the woman in "The Eternal Magdalene," the wife in "On Trial," but also society and light comedy parts. Aside from her stage popularity Miss Tell is a great social favorite.

Jack Roseleigh, among the most popular leading men of the country, was the fortunate choice of the management to head the 1917 stock company with Miss Tell. Mr. Roseleigh first appeared before Portland audiences the last few weeks of the season of 1916 and immediately became a great favorite. The past Winter he has been appearing as Bill Bones in the all-star cast of "Treasure Island." Previous to this he was, for two years, leading man in the B. F. Keith Stock Company at the Hudson Theater, Union Hill, N. J., and also played leading roles in stock companies in Nashville, Kansas City, and several cities of the Middle West. His diction is excellent, his personality pleasing and his power of portrayal such that his interpretation of the roles are remembered even after the performance.

The company supporting Alma Tell and Jack Roseleigh includes: Raymond Bramley, Corinne Barker, second business; Houston Richards, juvenile; Jean Newton, ingenue; Mark Kent, character man; Blanche Friderici, character woman; William Evarts, comedian; James Hester, character comedian; Stanley Stanton, characters; Warren P. Munsell, stage director; David F. Perkins, stage manager; Byron Nichols, scenic artist.

PALMER STRAW.

KEITH'S AT UNION HILL

UNION HILL, N. J. (*Special*).—"Hit-the-Trail-Holliday" was presented by the popular B. F. Keith Hudson Theater Players week April 30 and proved a genuine treat to S. R. O. at every performance. It is remarkable of the splendid business and continued prosperity this company has enjoyed since they opened on Labor Day matinee. Considerable credit is due to William Goldhardt, the congenial treasurer of the house for the perfect system in which he conducts the front of the house and the box office. He is always ready to assist and please the patrons and the members of the company. "Hit-the-Trail Holliday" was one of the best staged productions produced at this playhouse this season. The part originated by Fred Niblo was equally as well acted by that clever and versatile artist Charles W. Dingle, whose conception of the part was perfect. Stage Director W. C. Masson had every reason to rejoice and be proud of the effect of his labors. Evelyn Varden played the part of the minister's daughter to perfection. Many patrons of the theater declared her work far superior to that of the original company. Aubrey Bosworth appeared as Dean Granger and did the best comedy work since he joined the company two seasons ago. Joseph Lawrence as Burr Jayson was excellent and deserves special mention. J. Ellis Kirkham played the part of the minister in a most congenial and natural manner. Doane Borup, who recently returned to the company after a two years' absence's, received a warm reception and as Rex Granger, the millionaire Brewer, gave a good account of himself. Jessie Pringle again added laurels to her crown as the colored maid. Caroline Locke as Mrs. Temple was more than satisfactory. Arthur Griffin got plenty of comedy out of the part of Jed Cusick. Splendid work was done by Russell Snoad, William Davidge, Harry Oldridge, Howard Sloat, Arthur Mack, Frederick Slate, Thomas Richards, Bryan Randoll and Peter Lenahan, Chauncey Olcott's "A Romance of Athlone" May 7-12, with "The House of Glass," 14-19.

CHARLES A. BITTIGHOFER.

"ON TRIAL" IN SEATTLE

SEATTLE, WASH. (*Special*).—At the Orpheum, the Wilkes Players appeared in another week's run of "On Trial," April 22-28, and the attendance was large. The play had made such a great hit in the previous week, that the management decided to present it instead of "The Boss Is Coming," which was the next offering, April 29-May 5. A novel feature in connection with the presentation of "On Trial" was a revolving stage, a device never before used in this city. The play is of great educational value, and the Wilkes Players were equal to the occasion in driving home the lessons.

BENJAMIN F. MESSERVEY.

"MONTE CRISTO," PORTLAND

PORTLAND, ORE. (*Special*).—In the role of Mercedes, in "Monte Cristo," the week's production, April 23-28, by the Alcazar Players at the Baker, Aline McDermott did the best work since her arrival in Portland. Albert McGovern made a magnificent Count. Particularly good was the characterization of Mlle. Danglers by Eleanor Parker, and of Carconte by Lora Rogers. The Lyric Stock put on the musical comedy, "A Day at Narragansett."

JOHN F. LOGAN.

STOCKS ACROSS THE BRIDGES

"Hit-the-Trail Holliday" at the Grand Opera House—"Camille" at the Fifth Avenue Theater

Manager Charles Daniels of the Grand Opera House, was well pleased with the large attendance that turned out to welcome Noel Travers and Irene Douglas with their original company back to Brooklyn. The selection for their first presentation was the pleasing comedy, "Hit-the-Trail-Holliday." Noel Travers as Billy Sunday was a welcome person on the stage, drawing laughter from the audiences at all times. Irene Douglas as Edith Holden made a distinct hit and a very lovable daughter. R. St. Vrain made a likable Burr Jayson as also did Walter Fenner as Dean Granger. The cast was well balanced and could not have been improved, all being well applauded for their fine work. Current week, "The House of Glass."

Request Play at the Fifth Avenue

Jack Horn of the Fifth Avenue Stock company presented, at the request of many patrons, that ever favorite drama, "Camille," to big business, week April 30. The members were excellent in their different roles, Miss Summerly as "Camille" giving the best performance this season, surpassing all previous successes that this talented leading lady has achieved. Mr. McWatters with his interpretation of Armand Duval was a close second, his presentation of the part being among the best ever given in Brooklyn by any leading stock man. Miss Craig as Madame Prudence did well in relieving the dramatic situations with hearty laughter; Miss Spring was a beautiful and charming Michette; Miss Hickerson as Nanine was acceptable, and the portrayal of Count De Verville by Mr. Abbey was indeed clever; Mr. Davis playing an excellent Gaston, Mr. Dion as Gustave, Mr. Base as Monsieur Duval, and Mr. Linde completing a well balanced cast. The staging was superb, and the work of Director Harry Horne was apparent in every scene.

This company at the present time is rated as one of the best stocks Brooklyn has ever had and well deserving through the untiring efforts of both Jack Horn and Harry Horne, who give all the credit to their well-liked stock players. Current week, Virginia Harned's success, "The Woman He married."

Brooklyn Stock Players

Frances Younge, the well-liked character woman left Brooklyn, for a re-engagement by Anthony Comstock at the Colonial Theater, Cleveland, Ohio, for her third season.

Hayden Stevenson left Brooklyn last week to join The Orpheum Players, of the Clark, Brown Stock company, Montreal, Canada. Louise Valentine, his wife, also joins this company for the Summer.

Helen Spring, of the Fifth Avenue Stock company, demonstrated her wonderful versatility in a very patriotic speech for the "Stage Womans War Relief Fund," Friday evening, April 27, after the play. In this way Miss Spring did her "bit" for Uncle Sam, in selling quite a number of small American flags. Miss Spring feels very fortunate in the fact, that she is the only woman to be favored with the Honorary Salute of the Veterans of the G. A. R.

FLASHES FROM STOCK STAGES

A stock season opened at the Alcazar, San Francisco, May 7, in "Mile-a-Minute Kendall."

The Perkins Stock company, playing in Ft. Dodge, Ia., report satisfactory business.

John J. Owens, who for several seasons was connected with the Malley-Denison Stock Company, appeared last week at the Empire, Lawrence, Mass., in a dramatic sketch, "Salvation Sue," and was tendered an ovation on each day of his stay here, by his many admiring friends.

The Cecil Spooner Stock may play Lawrence, Mass., a part if the Summer.

The Jack Bessey Stock company played in Decatur, Ill., week April 30. The Orpheum Stock is rehearsing for a season in the same city.

The Otis Oliver Players opened at the Murry Theater, Richmond, Indiana, April 30 in "Rolling Stones." Otis Oliver and Sarah Gibney play the leads. Other members of the cast are Ernest Strang, Howard Walsh, Harry Newton, Harry Royale, Ben Wells, Shirley Newberry, Glen Argyle and Pearl Stearns.

The Bonstelle Stock Company opened its annual Summer season at the Garrick Theater, Detroit, where it will remain there until July 16, at which date they will open their Summer season at the Star Theater, Buffalo. The list of plays which Miss Bonstelle will present this Summer has been selected from the season's most popular successes, many of them having had notable runs on Broadway. The members of the company which will be brought here have been carefully chosen, most of them coming direct from some of the current New York hits of the season to join Miss Bonstelle for the Summer.

Manager T. A. Boyle, of the Playhouse, Rutland, Vt., plays pictures during the Summer. He has just closed a successful dramatic season of fine bookings including such attractions as Blanche Bates, May Robson, Robert B. Mantell, Chauncey Olcott, George Arliss, Fiske O'Hara, William Hodge, etc. Manager Boyle has excellent bookings for the season of 1917-1918, which opens Sept. 3. He also manages a theater in Granville, N. Y.

Cliff Hyde opened with the Nancy Boyer-Arthur Chatterdon Stock company in Battle Creek, Mich., April 22, in "Arms and the Girl." Mr. Hyde was with the Billy Allen Mus. Con. Co. during the past season.

The three stock companies which Rowland Edwards had planned to place in Hamilton, Ottawa and Toronto, are off. Among those engaged were Eileen Erroll, Warda Howard, George Soule Spencer, Alfred Cross and Marjorie Davis.

"Deep Purple" by Request

The American Players of Spokane, Wash., came back strong week April 22 in a special request production of "The Deep Purple," which proved an especially attractive vehicle. Ruth Gates came into her own in the role of Kate Fallon and did a splendid bit of characterization. Ralph Cloninger was unusually happy and convincing as William Lake. Alice Kennedy as Louis Moore was especially good. "The Outcast" follows.

Out in Spokane at the Auditorium "On Sale at $9.98," a play modeled after the truth in advertising propaganda, was presented to big business by local talent of the Spokane Ad Club, April 25,26. The proceeds will be used to send a delegation to the Oakland convention of the Pacific Coast Advertising Men's Association in June.

Ernest Cossart, who until this season was known chiefly to Rochester people as the skilful and poular character man and comedian of the Manhattan Players in the Lyceum Theater, has enlisted in the medical corps of the Canadian army, and will be sent to Europe in a few months with an expedition out of Halifax. Mrs. Cossart is working in London in an aeroplane factory and Miss Valerie, aged 10, who won favor in "The Littlest Rebel" and other plays, is in a London boarding school.

One of the outstanding features of Rose Stahl's triumphant trans-continental tour in "Our Mrs. McChesney" was the remarkable success scored by Marguerite Tebeau in the role of Pearlie Schultz. Previous to her engagement with this production Miss Tebeau was identified with the various Keith stock organizations in New York City, Brooklyn, and Union Hill, N. J. "Our Mrs. McChesney" closed at Lancaster, Pa., April 28.

Norman Hackett concluded his second season as leading man of the Wilkes Players in Seattle, April 7, in "The Man from Home." Mr. Hackett became a great favorite in the Northwest Metropolis and was given an ovation at each performance in his closing week. A much needed rest and the consideration of several flattering prospects for the Summer and next season, demanding his presence in the East, caused Mr. Hackett to sever his relations with the Wilkes company. He will spend some time in Chicago and Detroit before coming to New York.

(Continued on page 17.)

White.

CYNTHIA LATHAM.
Ingenue of the Manhattan Players, Rochester, N. Y.

Cynthia Latham, the daughter of Fred G. Latham, has been engaged by John Rumsey to play ingenue roles with the Manhattan Players, whose stock at the Lyceum in Rochester opened April 23. Having had the foresight to select a prominent stage director and an equally well-known actress (Cynthia Brooke is Mrs. Latham) for her parents, Miss Latham's career as a dramatic actress appears more than usually promising.

Attention! Stock-managers!

THE WHITE FEATHER

This is the one war-play of unquestioned appeal. London gave it a year's run when all other war plays fell by the wayside. William A. Brady brought it to this country and it ran a season at the Comedy Theatre in New York, before going out on a most prosperous tour of the United States and Canada.

In stock this comedy-drama has had an enthusiastic reception even in peace times. Now it is

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REPORTS FROM MIRROR CORRESPONDENTS

OUR MID-WEST METROPOLIS

Visiting Professionals in Chicago on Any Thursday Can Find Free Comport at the Press Club—New Playhouses

CHICAGO, ILL. (*Special*).—The Chicago Press Club has instituted a pleasant plan of entertaining visiting professionals at a Thursday luncheon. The prime mover is A. Milo Bennett, a theatrical manager, producer and writer well-known to actors throughout the length and breadth of the land, and a dignified credit to the profession. Last week the guest of honor was Raymond Hitchcock and William J. Davis, the latter the veteran theatrical manager, who has just been elected president of the Indiana Club. Both the gentlemen are life members of the Press Club of Chicago and appeared to enjoy the joke that they had received cards entitling them to the courtesy of the club during their stay in the city. Others who had been invited to engage on this occasion and sent regrets, were Jack Lait, the eminent feuilletonist; Joseph Santley, the first young dancing gentleman of musical comedy stage, and Dick Travers, a leader in moving picture drama. Among the other notable guests present were Frederick D. Bowers, the song writer, who was accompanied by his own quartette and who introduced a new war song of decided merit; Ernest Truax of "Very Good Eddie" also rose to the occasion and spoke with fatherly interest of a pair of Boy Scouts, who outdo Madam Malaprop right off the bat; Frank Comerford, the young-man-eloquent, at the suggestion of Percy Miller, introduced Raymond Hitchcock, who really needed no such formality and who entertained the Club members with a free flow of original and diverting anecdotes. The last guest the Club entertained was Sir Veerbohm Tree.

Count deBeaufort who has figured aforetime in matrimony and vaudeville in this city is back from abroad, clad in a fatigue uniform, that excites the wonder and admiration of new recruits as he parades the streets carrying a cane and accompanied by his faithful bull terrier. He has been repeating his daring escapades in secret service for the audiences at McVicker's Theater. Richard Little, who is a military authority, has maintained a dignified silence, concerning the Count's military maneuvers.

While Myron B. Rice has been enjoying too much quietude in so far as it pertained to the business of "Pierrot, the Prodigal" at the Princess he has kept up a hustle to seek out a Summer location for Dew Drop Inn. The opportunities for open house in The Loop have been meager, and Manager Rice has felt that a change from the Princess, as the trend of the times has prejudiced title, time would not think it difficult to rent a theater, if one went after it with money in hand, but it seems that much derided theatrical contracts hold better than treaties in this instance. Indications are that Dew Drop Inn will be on the main thoroughfare East and West, inviting location for the passers-by, when it opens June 17, after a try-out a bit farther east. Percy Knight the versatile author and actor will be right in it and A. Baldwin Sloan it is said, has given musical trimmings most alluring. Frank Smithson is now engaged in making ready for its staging. It will have as comediennes either May or Maude—while Eva Davenport the merry heavy weight will not be found wanting. Jack Hazzard, Dexter Adler, Fred Santley are among others who will add artistic fellowship to The Inn cast.

The Advertisers' Association last Tuesday attended the performance of "Very Good Eddie" at the Garrick, and liked the entertainment so much they invited the company to be guests of a dance in their assembly room. It's nice to have an entire brigade of press-agents dealing out "Dope" for the fun of it. Sam Gerson is as artful as he is alert.

Andreas Dippel is quite confident that "The Love Mill" will have a fine Summer grind at the Illinois. All concerned hope for such a pleasant consummation.

Al H. Wood came to Chicago late last week to see how the land lay as to his new theater, and take a peak at the Blackstone where Julian Eltinge is coming with his new "Dreams" next week. The passing attraction, Mlle. Nasimova, did not indulge in "dreams of dresses" to any extent—the simple drape of seaweed about a dripping bathing suit sufficed for the first act of "Ception Shoals."

The old-timers had a treat last week, when Amelia Bingham came to the Majestic as a star attraction, and proved that her beauty and cleverness were not evanescent qualities. The house was full continuously. Vaudeville patrons appreciate good acting and playlets as the stars of the high time will testify, both for coin and consideration.

Faversham and a company of fine artists will bring Bernard Shaw's play, "Getting Married," to the Princess Theater the coming week.

Tattle About Players

Ben Giroux who tries voices, wrestles with temperaments, engages actors and feeds the volcanic fires of "The Bird of Paradise" to make stage illusion impressive, last week wearied of the slow action of baggage men in unloading his special car, took a hand himself. The result was, it nearly took a finger, for a large trunk settled on one of his check controlling digits with great force. Manager Giroux looks at the swathed member ruefully and says, "Let the trunks fall where they may"—I am through with the baggage."

Louise Dresser last week demonstrated her right to be the top-liner of the fine vaudeville entertainment at the Palace Theater.

It is said that several parties have been trying to secure a lease on the Strand Theater on Wabash Avenue for the Summer season. This handsome house has remained dark for several months past.

This week at McVicker's, a uniformed quartette representing the aviation division of the 2nd Regiment I. N. G. will lift their voices in song.

Owing to the continued illness of the dapper little comedian Max Linder, who was brought from France by George K. Spoor, to make a special line of pictures in pantomime to the Essanay plant in California will temporarily remain closed. The comedian is suffering from the outbreak of an old wound received on the battle line somewhere in France.

The one hundred and fiftieth performance of the Smith-Hazzard comedy "Turn to the Right" will be duly celebrated Tuesday evening at Cohan's Grand Opera House with a patriotic spirit worthy of the time and characteristic of the Cohan regime. George Kingsbury has secured the loan of a large flag from May A. Gibson. 25x40 feet which will be applied to the act drop. Small silk flags will be distributed to the patrons of the house on that occasion.

May Yokes the popular slavey of "Good Gracious, Annabelle!" between taking care of a Pekinese spaniel, her solid gold-mesh-bag and a seven-room apartment, and considering offers from rival managers is combatting romantic rumors that would consign her to matrimony is having a busy Spring.

"The Boomerang" now has "Twenty-sixth week" blazing nightly in letters over the entrance of Powers. The popularity of the Belasco production continues unabated, not only the upper house does well, but a block of automobiles waiting nightly indicates that the lower sections are equally in demand.

George A. Kingsbury, who is busy from time to time advising the uninitiated how to get up benefits for war funds, is not losing his outlook for the great moral interests of the great moral comedy, "Turn to the Right," which has much juicy comedy about the crux of a peach pit. With a view of celebrating the 200th performance in fruity fashion, he has accumulated a large stock of Mary MacCollom Peach Jam, that he expects to distribute judiciously to patrons of the 200th performance. He has no doubt about reaching this count as in his calculating mind's eye, he has scheduled the comedy to run nine months.

Work on dismantling the buildings at the northwestern corner of Randolph and Dearborn Streets to make way for the new Al Woods Theater was begun last Monday. Lew Houseman got the first brick and sent it to a gold plater. It will be suitably inscribed and presented to Mrs. Woods. This is an exceptional instance for Mr. Houseman has been a lifelong foe of anything connected with gold bricks.

Arthur Hopkins has been in town for a week to look after his little gold mine, "Good Gracious Annabelle!" He expressed himself as highly gratified over the continuance of the pay lead and stated that the Gillette play in the East was an equally pleasant topic to discuss.

Jake Shubert is in Chicago to look after the properties of his domain. Whenever Sam Gerson waxes eloquent over the wonderful results of the season, as a five year wonder. The magnate pulls a postal card picture of the Chicago Theater from his pocket and fetches a deep sigh.

Willard Simms, the original Lord Algy in Lillian Russell's "An American Beauty," died here Thursday at the home of his niece, 6435 Ellis Avenue of pneumonia after six days illness. He was fifty-six years of age and commenced his career in light comedy roles in the old days of the National Theater on Sedgwick Street and then went on the road with Ethel Tucker and other less noted Sagebrush stars. He was early identified with the operatic company of the Peerless Corinne and finally made the line in Broadway. Willard Simms was a versatile and clever comedian, singer and dancer; and in his time played many parts acceptably. He was a brother of the late Lois Lord, formerly Mrs. Lincoln J. Carter and inherited the major portion of her estate, and died a wealthy man.

Julia Arthur, who was very busy during her engagement here in this city reading manuscripts of a new play, has selected an impressive spectacle entitled "Liberty Aflame" from the pen of Roland Burke Hennessey.

Havard Vellier's melodrama "The Thirteenth Chair" will open the next season at the Garrick on or about August 26, with Margaret Wycherley, the wife of the author, in the leading role.

CHARLES E. NIXON.

LONDON, CAN.

LONDON, CAN. (*Special*).—Kibble's U. T. C., April 21; two performances to the usual capacity business. Thurston the Magician, April 23-25, four performances to only fair attendance, due to bad weather. The returned soldiers in the city were the guests of Thurston and Manager Minhinnick at each performance and were much pleased at the courtesy. Charlie Chaplin in "The Cure" was chiefly responsible for big attendance April 26-28. Nance O'Neill in "The Love Question" was also shown, and Howard and Ross put on a pleasing specialty of operatic singing and banjo selections. The big feature film, "The Whip," May 7-9. The road attractions are over for the season.

At the Patricia Cohan's "Broadway Jones" April 10; chapter of "The Secret Kingdom," the Temple Quartet, and La Veen and Cross, travesty gladiators, made up the bill April 23-25; Harry B. Walthall in "Burning the Candle," the Four Musical Fates, and Green and Parker, April 26-28; "The Daughter of the Gods," featuring Annette Kellerman, May 7-9.

The Lyric has introduced special films for children as a regular feature for the first performance on Friday night and Saturday afternoon, with the regular films and vaudeville on other days. The Empire had "The Fall of a Nation" April 30-May 3. The Broadway Belles continue as the vaudeville attraction with films, at the Princess. The Majestic continues to draw the usual good business and the Star and the Unique are getting their share.

C. E. A. WEBBE.

ELMIRA

ELMIRA, N. Y.—(*Special*).—"Alone at Last" drew two large and delighted houses to the Lyceum, April 25. "Pollyanna" was enjoyed by a large house, April 26. Fiske O'Hara had two large houses, April 28. David Warfield in "The Music Master" gave his usual finished performance April 30, to capacity. "World of Pleasure," May 5. Margaret Anglin, May 5. Pleasing vaudeville was enjoyed by large houses at the Majestic, April 30-May 5. The Regent, Colonial, Amuse and Star fared well with pictures.

J. MAXWELL BEERS.

BALTIMORE

BALTIMORE (*Special*).—There is every reason to believe that when the successes of the season of 1917-18 are recorded there will be among them "The Little Missus," a musical play by Paul Elsler and A. E. Thomas, in which charming Christie MacDonald will once again take her place as a reigning favorite on our stage. Mr. Elsler as a composer reveals talent and qualities of the highest order. The most salient feature of his score is its originality, both in treatment of the orchestral effects and melodious blending of the various harmonies, especially in building up his ensemble numbers and finales. Elsler's score is different from anything Baltimore has heard for a long time in the field of light musical works. Several numbers including a waltz, "Love Leads On," "Off With the Old," and "I Have Missed You So" are destined for success. We understand the title of the play will probably be changed before the piece reaches Broadway next season.

The scene of the operetta is laid in a small kingdom of Europe, and its story has to do with a young tenor, who when the play opens has just achieved a tremendous success on his first appearance in that country. When the play opens the tenor is surrounded by flowers in his apartment at the hotel, tokens of esteem from his admirers, and we eventually learn through one of the attaches, that if by any chance he happens to be married, all hopes of an engagement at the opera are nil. At this point his wife arrives on the scene eager to share her husband's success. His prospects of securing the engagement are bright, but there must be no wife in the bargain. The director of the opera is announced and he brings the coveted appointment, but the stipulation about the wife still holds. She is discovered in his apartment and takes matters in her own hands, pretends to be his sweetheart, and wins the director to her side. But there is the Purity League to be dealt with, an organization fostered by the court, having for its object the strict censoring of the morals of music and musicians. They arrive on the scene headed by members of the court, and when the wife is found she is introduced as the sister of the tenor. With a spirited finale the act ends with the tenor capturing the coveted honor, and the ladies of the court each endeavoring to win his affections. The second act transpires in the tenor's suite at the Palace, where he is living with his erstwhile sister. To make matters more difficult, the princess has become madly infatuated with the tenor, believing him single, and the prince has in his turn become the slave of the wife. Conditions are becoming intolerable, and both husband and wife are pursued by their ardent admirers. To separate the supposed brother and sister, the princess announces that she has appointed the wife as a lady in waiting, but during the height of the ceremonies they are interrupted by a child's cries, and the little son of the tenor, who has been smuggled into the palace by the wife, rushes from an adjoining room into his mother's arms, and consternation reigns. The Purity League is shocked, the prince dumbfounded, but they do not guess the truth still believing her to be the tenor's sister. The third act straightens matters out for all concerned. The role of the wife fits Miss MacDonald like the proverbial glove. She shoulders much of the responsibility for the play's success. She has never been seen to greater advantage than in "The Little Missus," and the welcome she received from her audiences was one of the most cordial and enthusiastic given any player this season. Roy Atwell deserves next highest praise for his work as the director of the opera. It is a capital piece of light comedy. Geo. Leon Moore sings the role of the tenor husband very well indeed, but leaves much to be desired from the acting standpoint. Alice Hills contributed considerable to the success of the piece in a Emma Janiver type of role. The costuming and scenery are both in good taste without being elaborate. The piece received most flattering notices from the press, and the public seemed to like it immensely.

The production of a new work by David Belasco is always an event of more than ordinary importance in a season's run of plays, and interest is aroused to the highest pitch. As was to be expected, a tremendous audience filled Ford's to the doors on Monday night, when Mr. Belasco presented a play entitled "Tiger Rose," written in collaboration with Willard Mack, who also appeared in one of the leading roles. ["The Tiger Rose" had its premier in Wilmington, Del. Review of it there is elsewhere in this issue.—ED.] Lenore Ulrich, who has the title role "Rose Bocion," and Jean Ferrel as the Indian Squaw, are the only women in the cast. The audience at the opening performance was genuinely enthusiastic and gave the work a most cordial reception.

The Academy, which closed its regular season last week, presented that famous film spectacle "A Daughter of the Gods" with Annette Kellermann.

The present week marks the closing of the regular season at Ford's, and with the presentation of Belasco's "Tiger Rose," Charles E. Ford concludes one of the most successful seasons in the history of his career as manager. "Intolerance" begins an indefinite engagement at Ford's, May 14.

J. B. KREIS.

NEWARK, OHIO

NEWARK, OHIO (*Special*).—Auditorium (Geo. M. Fenberg, mgr.): "September Morning Glories," March 26, pleased fair business. "Stop! Look! Listen" March 27, gave a splendid performance to fair business. "A World of Pleasure," March 28 pleased a fair sized audience after having played to a very small matinee, the cast was nicely balanced and the specialties were novel and entertaining. April 12-13-14, "War Brides" (photoplay) pleased capacity houses.

BESSIE FOWLER.

PARSONS, KAN.

PARSONS, KANSAS (*Special*).—Best: Vaudeville offerings, April 23, 24; Eddie Clark and Girlie in "Comedy." The Ziras in a series of dances; Comedy Jingleties, Devereaux, Dell and Joe, comedy ventriloquial oddity April 25, 26; The Three Merry Men, comedy; Lillian Bleger, the singing cornetist; Blanche Alfred and Her Symphony Girls, April 27, 28. Motion pictures at the Best, Grand and Gem drew the crowds.

CAROLINE A. MENDELL.

WASHINGTON, D. C.

WASHINGTON, D. C. (*Special*).—One of the largest and most fashionable audiences of the season crowded the Belasco Theater Monday night, May 7, to witness this season's new musical comedy presentation.

The Mask and Wig Club of the University of Pennsylvania gave their twenty-ninth annual production. "Mr. Rip Van Winkle" is the title of this year's offering. The lyrics are the very creditable work of Charles Gilken and the music is taken from several of the season's musical successes by permission of the various authors.

Commencing Tuesday, May 8, and for a short season, the photodrama "Twenty Thousand Leagues Under the Sea" at the Belasco.

"Intolerance" commenced its two weeks' engagement at the New National to a capacity audience Sunday night, May 6, with two presentations a day for the remainder of the stay.

Keith's adds another splendid program to the season's many attractive bills in the current week's capital offering, which presents Phyllis Neilson Terry and her English company, Paul Dickey and company in "The Lincoln Highwayman," Dainty Marie, assisted by Margrette Meeker, in art poses and aerial feats; Frank Crummitt, the "One-Man Glee Club"; Webb and Burns, the Italian musicians, D'Avigneu's Chinese duo, featuring Tang Cheong, Sylvester and Vance in "Get Out of the Theater," and Selma Braatz, the accomplished juggler.

The Poli Players during the present week are seen to exceptional advantage in the presentation of "Camille," receiving worthy recognition for a performance of fine artistic excellence. Florence Rittenhouse gave to the title role a most beautiful and engaging rendition. William P. Carleton had in the part of Armand Duval a role that brought to the surface the talented leading man's best qualities, a characterization of rare interpretation splendidly enacted. Other parts strongly played were the Count de Varville of Howard Lang, the Monsieur Duval of J. Hammond Dalley, the Gaston Rieux of Ralph Remley, the Gustave of Garry McGarry, the Madame Prudence of Louise Farnum, the Nichette of Edna Hubbard, the Nanine of Frances Williams and the Olympi of Gladys Elizabeth Knorr. The play was beautifully staged. "The New Henrietta" follows.

At the Belasco Tuesday and Wednesday afternoons last week official French war films were exhibited under the direction of M. Marcel Knecht, delegate of the National Committee of the Effort of France and Her Allies, the proceeds donated to the relief of the devastated territory of France and the care of wounded French soldiers. Monsieurs Viviani, Joffre and the French delegation occupied the boxes and the crowded theater was profusely decorated with American, French, and English flags and back of the orchestra, seats a working model of a Benet-Mercier machine gun was on exhibition, as well as shells for the famous Soixant Quintes, or 75 m. m., a powerful 3-inch gun.

The original Billy Watson and his famous "Beef Trust" burlesque company is the current week's strong attraction at the Gayety, presenting two attractive comedies, "The Christening" and "Krausemeyers' Alley." A talented company supporting the star is seen in Billy McGarry, Frank Bambard, Jules Jacobs, G. W. Braddock, Jean Leighton, Eleanor Revers, and Margaret Newell.

The Casino, F Street near Seventh N. W., was sold at auction during the past week to Julius I. Peyser for $68,000 in foreclosure proceedings under court order to protect stockholders. The transfer was subject to a first trust of $50,000. The Casino was built about seven years ago and for several years was operated as a vaudeville house by the Mayer Amusement Company. After the third year of its existence the theater changed hands several times and has been closed for some time.

Ringling Brothers' World's Greatest Shows, with the gigantic fairyland spectacle, "Cinderella," will exhibit at the circus grounds, Fifteenth and H Streets, N. E., Monday and Tuesday, May 14, 15, giving four performances.

JOHN T. WARDE.

CALGARY—EDMONTON

CALGARY, ALTA. (*Special*).—Grand, April 9-11; Orpheum vaudeville, Rosalind Coghlan and company in a little comedy, "Our Little Bride." Belle Story a pleasing singer and Greta Spencer, Granville English and Modesta Morensen in a vocal piano and violin recital were the most pleasing acts. Others, Johnston and Hartz, Kenny and Nobody, Barry Girls and Monroe Brothers, April 12-14, Mutt and Jeff. Business good. Pantages, April 9-14, Al Golem troupe, Queenie Dunedin, Bevan and Flint, Foley and O'Neil and Harlan E. Knight and company. Big business.

EDMONTON, ALTA. (*Special*).—Mutt and Jeff drew large audiences at the Empire, April 9-11. Pederson Brothers, a very clever pair of aerial acrobats, Tameo Kajiyama Japanese Memory Expert and Olson and Johnson a remarkably versatile comedy team were favorites in Pantages bill, April 10-14. Other acts, Stephens and Hollister and "Six Peaches and A Pair." Good business.

GEORGE FORBES.

ELGIN

ELGIN, ILL. (*Special*).—Griffith's "Intolerance" (picture) at the Grand, April 16-18, pleased immensely. Cohan and Harris's "Hit-the-Trail-Holliday," April 19; only a fair house on account of patriotic demonstration held in Fountain Square, nearby. Frank Otto took the title role. Augusta Gardner came in for a share of the applause. Howe's Travel Festival April 23, 24. "Punch" Wheeler, press representative and car No. 1 of the Yankee Robinson Show billed the town for May 5.

(Mrs.) J. A. DUMSER.

WINONA, MINN.

WINONA, MINN. (*Special*).—Opera House: "The Garden of Allah," March 20, two performances to packed houses. One of the best productions seen in Winona this season. Wm. Jeffrey as Boris, Sarah Truax as Domini, received numerous recalls. Howard Gould as Count Anteoni deserves special mention. "The Lilac Domino," March 31; "Intolerance," March 26-28.

F. H. HASTINGS.

MEN ALLOWED TO COME IN

Boston's Vincent Club, Ultra Exclusive for Women, Admits Masculines for the First Time to the Musical Shows

BOSTON, May 11 (*Special*).—The Vincent Club, one of the most exclusive of Boston's fashionable women's clubs, was named for Mrs. Vincent, the favorite actress who was for so many years at the Museum. It supports the Vincent Memorial Hospital, and every year gives a musical show for the benefit of the hospital fund. This year it gave four matinee performances at the Wilbur for the benefit of the fund, but such was the demand of the public to see the society favorites in stage costumes that two extra performances were given at the Majestic, to which men were admitted. This is the first time in the history of the club that men have been allowed to see one of the entertainments. These two performances were for the benefit of the Red Cross, and never in the history of Boston theatricals have two such brilliant audiences been seen in any theater here. The streets surrounding the playhouse were so crowded with automobiles that the police had hard work to keep a passageway for the theatergoers.

When some enterprising theatrical man compiles an Old Farmers' Almanac of the stage one of the items in May will be: "About this time playhouses close." The Colonial, Shubert, Majestic, and Boston Opera House are all closed. The Majestic will open next week with a photoplay made from Winston Churchill's novel, "The Crisis." The Shubert was to have illustrated pictures, but that plan has been changed. The Colonial may open later with a Summer show. Meanwhile the theaters that are open have attractions that are certainly pleasing the public. At the Tremont "A Tailor-Made Man" is still doing a big business. Guy Bates Post in "The Masquerader" is a drawing card at the Plymouth, the Dolly Sisters continue to attract theatergoers to see them in "His Bridal Night" at the Wilbur, and "Fair and Warmer" has run so long at the Park Square that the count has been lost.

Elsie Ferguson closed her successful engagement at the Hollis Saturday evening and last night, May 7, "Treasure Island" began a fortnight's engagement with a packed house. The Henry Jewett Players appeared in "The Case of Rebellious Susan," which has not been seen in Boston for years. At the Castle Square Mr. Craig brought back some of his old players, including Donald Meek, Frederick Ormonde, Mabel Colcord, and Augusta Gill, and gave "Mrs. Wiggs of the Cabbage Patch." Florence Martin, one of the prettiest Pegs of "Peg o' My Heart," was seen as Lovely Mary. Boston playgoers have a warm spot in their hearts for the members of Mr. Craig's stock company. Next week the Castle Square will have a farce for the first time on any stage entitled "Kitty! Kitty! Kitty!" It is in three acts and was written by William M. Blatt.

Julia Arthur has lost her Summer home, a small island at the entrance of Boston Harbor, several miles from the city. The Government has taken the island and will demolish Miss Arthur's residence, presumably in order to mount some huge guns to help defend the city.

Loren F. Deland, who died last week, was one of our best-known Bostonians, and was well known because of his manysidedness. He took up advertising and made a success of that. He took up football and worked out many of the plays that are still used at Harvard, becoming Harvard's head coach. He was interested in many philanthropic enterprises, especially those which were helpful to the working girl. Forty years ago he was the manager of an amateur dramatic club that gave ambitious performances. Every member of the club became in some way connected with the stage. Mr. Deland was for some seasons a member of the famous Boston Museum company, and later he was associated with Winthrop Ames in the management of the Castle Square Theater. Under their management the Castle Square had a fine stock company and made many notable productions. Mr. Deland is survived by his wife, Mrs. Margaret Deland the author, two or three of whose novels have been dramatized.

Ernest Sherburne, of the *Monitor*, gave a talk on "Interviews with Famous Actors and Actresses" before the New England Conservatory Dramatic Department recently. He summed up the views of certain players with whom he had talked, including Forbes-Robertson, E. H. Sothern, Otis Skinner, Mrs. Fiske, George Arliss, Cyril Maude, Sir Herbert Tree, and Ellen Terry. Clayton D. Gilbert, of the Dramatic Department, is doing much to enlighten the students under him as to modern ideas of the players' art.

DUDLEY CLAFF.

KANSAS CITY

KANSAS CITY, MO. (*Special*).—Shubert (J. B. Fitzpatrick, manager): Julian Eltinge, a little stouter than when we last saw him, appeared week of April 29 in his comedy, "Cousin Lucy." As usual, he was the despair and envy of all the women in the houses. The offering was splendidly staged. Business was very good. The regular Shubert season closed week April 30, with Al Joisen in "Robinson Crusoe, Jr." Several local attractions will follow.

Orpheum (Lawrence Lehman, manager): Dorothy Jardon with her wonderful voice and gowns plus personality easily filled her position as headliner on last week's bill and completely captivated her audiences. Flanagan & Edwards in their "On and Off" were a veritable riot of fun. Rito Mario and her orchestra were very popular, as was also Mario Lo's presentation of living porcelain tableaux. Rice, Elmer & Tom were amusing acrobats. Two other musical acts completed the bill. Business continues good.

Empress (W. J. Timmons, manager): Bob Fitzsimmons talked a little and boxed a few rounds with Robert Jr. as the topline act on last week's bill, April 23. The other feature act was a spicy musical comedy, "The Chaser," well presented. The Chinese Castles, Sol and Leslie Burns in a skit, and Anthony and Mack also pleased the audiences.

Globe (Cyrus Jacobs, manager): Helen Gleason and McLain Gates in a novel comedy sketch, "A Submarine Attack," captured honors without a struggle. The skit, which is well played, deals with a bridal couple starting on their honeymoon aboard ship, and many mishaps occur before the novel ending. Alexander and Fields have an amusing tramp act. The Anderson sisters wore daring costumes while executing some lively steps. The Radium Models cleverly reproduced famous statues. The two Arley boys presented a perch act of merit. Fine business.

Gayety (George Gallagher, manager): Harry Hastings Big Show, headed by the popular comedian, Dan Coleman, did a big week's business April 29-May 5. A beauty chorus, several musical numbers and original dances were outstanding features. Solly's "Roseland Girls" followed.

Century (Joseph Donegan, manager): The Century closed its season week April 23, with the "Follies of Pleasure." The show was pleasing.

Garden. "Uncle Tom's Cabin," week of April 29. "Arizona" followed.

JACK MCCLEERY.

SCRANTON

SCRANTON, PA. (*Special*).—Poli's: Two excellent bills, week April 30, to fine business, with White's Circus and Odiva and Her Seal as headliners, and Catherine Muitay, Madison and Winchester, Three Hickey Boys, and others. Manager Whitbeck books only the best obtainable in vaudeville and pictures, and that it is appreciated by the patrons of the house is evidenced by the uniform good business.

Majestic: "Intolerance," week April 30 thrilled capacity houses. Strand: "Womanhood, the Glory of the Nation," week April 30, to big business. Regent: Williams and Terry in "The Hawk" and Bushman and Bayne in "The Great Secret." Symphony: Edith Talliaferro and Jack Sherrill in "The Conquest of Canaan." Manager Fitzpatrick has raised a large American flag and has given the foyer of the Strand as a recruiting station.

C. B. DERMAN.

DECATUR, ILL.

DECATUR, ILL. (*Special*).—The Goodman band concert and "The Girl in the Checkered Coat" (Blue Bird Photoplay) was the attraction at The Lincoln Square, April 22; a capacity house greeted the performance. Flora Bella, April 25; (canceled). "Robinson Crusoe, Jr." gave a first-class performance, April 27, to almost capacity business. Al. Joslin was an old favorite in Decatur and took the audience by storm. Goodman Band and a Blue Bird Photoplay, April 29; business good. Mizzie Hajos in "Pom Pom" won the hearts of all, April 30; business was good and Manager Shockley will try to back "Mizzie" for next season. Lyman Howe's Travel Pictures, May 1; canceled; Al Wilson, May 2, 3. Minneapolis Symphony Orchestra, May 4; then the house closes.

PERCY S. EWING.

FALL RIVER

FALL RIVER, MASS. (*Special*).—Bijou: S. R. O. at every performance. "Bill," April 30-May 5, J. K. Emmet, Mary Ryan and company in "The Devil He Did"; Del Baile and Jap; Jack and Anne Bowen; R. C. Faulkner; The Ballard Trio; The Great Secret; Pathe News; Joe Belmont in "Her Circus Knight"; Theodore Roberts and Kathlyn Williams in "The Cost of Hate"; Charlie Chaplin in "The Cure"; "Poor Girl—Rich Girl"; Nat and Flo Albert; Payne and Nesbit; O'Neil and Gallagher; Ernette Astoria and company; "The Mystery of the Double Cross," and Blanche Sweet in "The Tides of Barnegat" gave the best of satisfaction.

Academy: Geraldine Farrar in "Joan the Woman," April 30-May 5, to large attendance. Palace: Mrs. Vernon Castle in "Patria" drew S. R. O., April 30-May 5. Plaza: Strong line of feature photoplays to large attendance. Savoy still closed.

Empire: Work has been started on Manager Spitz's new $200,000 theater and it is his intention to open on Labor Day; the house when completed will be one of the best in the state.

John Daley, stage manager of Cohan and Harris's "Hit-the-Trail Holliday," arrived home April 28. E. C. Smith, Providence correspondent of the DRAMATIC MIRROR, was the week-end guest of friends here, April 29, 30. Hooper Atchley, late of the Brockton, Mass., Stock Company, has been in town for a few days visiting friends.

W. F. GEE.

DULUTH

DULUTH, MINN. (*Special*).—Lyceum (J. L. Morrisey, manager): May 4, 5 welcomed Mrs. Fiske to the Lyceum in her popular New York success, "Erstwhile Susan." The whimsical humor and originality of the character drew large houses each night.

The Drama League of Duluth presents "Captain Jinks of the Horse-Marines" May 2, 3, reviving this old favorite as a benefit to the Red Cross funds. Ernest W. Laceby, an actor who hails from New York and has been Drama League coach for a series of very successful plays this Winter, is coaching this last presentation of the league. He will take a small part in the play. Francis J. Webb and Mrs. F. A. Prince have prominent parts. The whole cast deserves far more than the title of amateurs.

New Grand (Frank Phelps, manager): Bessie Lester singing comedienne rivaled the Orpheus Comedy Four in popularity week of April 29. A pantomimic dance play, "All for a Kiss," was elaborately presented by the Three Dancing Mars. The first O. Henry story filmed, "The Third Ingredient," proved to be the element of greatest attraction in the photoplays following the vaudeville acts on the bill. The New Grand management has opened a theater similar to the New Grand in Superior, Wis., within the last few weeks and report excellent houses across the border.

WILDA HARSH.

APPLETON, WIS.

APPLETON, WIS. (*Special*).—Local high school girls presented their third annual May dance festival to a packed house at the Appleton April 26. Vaudeville April 27-29 to S. R. O., as usual. O'Laughlin and Williams entertained in a military novelty. Sheldon and St. Ives in "A Boot's Romance" attempted to rejuvenate a time-worn sketch. Captain Ford and Gaggan in "A Night on a United States Army Post" pleased the audience, but the feature act was O'Rourke and Atkinson in clever singing and talking, which won the hearts of the audience. Photoplays of merit.

GUSTAVE KISS.

SEATTLE

SEATTLE, WASH. (*Special*).—Moore, dark April 22-27. Metropolitan dark. Pantages, "The Girl from Amsterdam" and vaudeville April 22-28; good business prevailed. Palace Hip, "The American Patrollers" and vaudeville. Oak, Monte Carter company in "Izzy's Farewell." Tivoli Dick Lonsdale company. Alhambra Belle Story and vaudeville. Motion pictures at the Clemmer, Coliseum, Colonial, Class A, Rex, Strand, and other houses. Business continues to improve in many lines.

BENJAMIN F. MESSERVEY.

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REPORTS FROM MIRROR CORRESPONDENTS

MILWAUKEE

MILWAUKEE, Wis. (*Special*).—The Kin Kaid Kitties head the Miller all-star bill with a Scotch musical revue well supplied with Scotch lassies. Hoey and Lee are seen in "The Nominee." Lenzo the Great and company present a series of illusions and feats of magic. Others on the bill are The Greater City Four in bits of nonsense, Gruber and Adelina's Oriental animal spectacle, and Stone and Manning with songs and dances. Motion pictures complete the offering. The house is frequently filled to capacity.

Edward J. Bigelow, manager of the former Toy Theater, now superceded by the Paradise, is suing Charlie Toy, former owner, for $296.25 for alleged breach of contract.

Mrs. Edith Stewart, director of the Little Theater for the past four years, has resigned owing to the work being too arduous. Mrs. Stewart will continue her interest in the theater, but will not direct its activities. The Little Theater has bravely fought to exist against adverse conditions, playing only the very best of plays, but with little encouragement from the general public, although the venture is most commendable.

J. Warren Kerrigan appeared in person at the Whitehouse Theater and was warmly greeted. He was the guest of honor at a banquet and dance given by the Milwaukee Press Club during his stay.

Dorothy Gish in "Stage Struck" played one day at the Strand. Program week of May 1: Robert Harron in "A Bad Boy," "A Love Sublime," "The Little Brother," and Karie Williams in "Apartment 29," thus giving Strand patrons several additional changes of program, not formerly the policy. The attendance remains good at all times.

The Alhambra is playing entire week "Beware of Strangers" to very good business. At the Princess William S. Hart is seen in "The Desert Man." H. B. Warner in "The Danger Trail" is the feature at the Merrill. "Max in a Taxi" is also on the bill. Max Linder comedies are becoming the cause for many full houses at the Merrill. Manager Bostik seems to have hit the right mark by engaging this picture.

Chauncey Olcott in "The Heart of Paddy Whack" is at the Davidson. "The Old Homestead" is at the Shubert.

Billie Ballou again leads the Empress cast in a burlesque filled with pretty costumes and enviable chorus. The house is frequently well filled.

"The Pacemakers" is the offering at the Gayety. In the cast are Manny King, Frank Damsel, Lillian Smalley, Nellie Montrose, and Lillian Orswford. One night was given over to a benefit for Charles Fox and Joe Krauss, both having been with the house a great many years. The theater was filled to capacity on this benefit night with old-time fans, who know Mr. Fox well.

At the Palace a novel sketch, "No. 973," is the attractive headline. Smith and Kaufman sing and dance and Lillian Watson does likewise. Ned Nestor and Charles Moore present a vest-pocket size musical comedy. The Nocholson Trio presented a musical novelty with saxaphones. The balance of the bill was very good. The Palace is now receiving a good share of vaudeville fans.

The Majestic is enjoying a splendid business and playing the usual high-class variety program on the Orpheum Circuit. Frequent capacity houses are noticeable.

J. A. KISS.

BROOKLYN

BROOKLYN, N. Y. (*Special*).—Orpheum, week of April 27: Evelyn Nesbit and Jack Clifford with special music and scenery headed the bill in a dancing act and shared honors with Herbert Williams and Hilda Wolfus who kept the scene in good humor with their comedy "Hark, Hark, Hark," and were closely followed by Franklyn Ardell and company in a sketch "The Wife Saver." Dan Burke and company in "The Old Master." Marion Weeks, American coloratura soprano with some charming songs. Hallen and Hunter, The Gaudsmidts with their Spanish goodies, the American Comedy Four and the Brightons. Big business.

Majestic, April 30: Anna Held made her reappearance in the role of Claire La Tour in "Follow Me" and the quality of the performance justified the numbers that turned out to do homage to their favorite. Current week, return engagement of Emma Dunn in "Old Lady 31."

Bushwick, April 30: An attractive bill playing to the usual crowded houses was topped by Billie Fisher in Clara Kummer's clever playlet, "The Choir Rehearsal." Granville and Pierpont, with the assistance of a talented company, scored a hit in the former's "The Panama Kid." Stuart Barnes in his song drolleries, while The Sharrocks, Wilson Winter, The Seven Bracks, Roland Travers, Van Bersen and Geslar and the Skating Venuses concluded a typical Bushwick evening of pleasure.

Montauk, April 30: "Twin Beds" played to large audiences. The performance of E. M. D'Adelo as "Signor Monti" was particularly delightful. The ingenuous little bride was charmingly portrayed by Lois Bolton as was the husband by William Courseen and the splendid rendition of their respective parts by Virginia Fairfax, Gladys Webster, Thomas H. Manning and Kathryn Mills, insured a masterful performance. Week, May 7, Geraldine Farrar in "Joan the Woman" with special symphony orchestra.

JOSEPH R. GARLAND.

SHEBOYGAN, WIS.

SHEBOYGAN, Wis. (*Special*).—Sheboygan Opera House (John Vandervoort, manager): The Reader-La Velle Trio headlined the program April 27, 29. Others on the bill were Valli and Valli, who introduced more novelties in the short space of time than any other team ever did before them. Wolf and Evans in songs and chatter, followed by Will Lacifer in tramp make-up demonstrating physical culture. The waiting line grows bigger every Sunday night. The Majestic is showing William S. Hart in "The Square Deal Man." Hart always draws capacity business. At the Idle Hour, Viola Dana in "Rosie O'Grady." At a meeting of Sheboygan Lodge No. 209 B. P. O. Elks, it was decided to build an addition to their club house which when completed will give the Elks one of the finest lodge rooms in the state.

JOHN G. PFOTENHAUER.

PROVIDENCE, R. I.

PROVIDENCE, R. I. (*Special*).—Providence Opera House: The Aborn Grand Opera company began a two-weeks' season April 30-May 5, opening with "Madame Butterfly." A large audience attended and apparently enjoyed the performance. Eleanor Kirmes, the delightful prima donna, is largely responsible for the success of the company, which includes Mildred Rogers, Albert Amadi, Louis D'Angelo, Philip Fein, Alfred Kaufman, Henri Faust, Joseph Interante, George Bogart, Julienne Posta, Sose Williams, Irma Phillips and Henrretta Dreyer.

Colonial: Al Reeves, one of the old-time minstrel and burlesque leaders, is heading his own company and offers very good entertainment. People—Sulsback and Miller, clever vaudeville entertainers, Sulsback being a laugh-maker and Miss Miller a male impersonator; Eddy and Earle, novelty and whirlwind dancers; Pagana, a pretty ragtime violinist; Frances Murphy, a clever female impersonator, and Payton and Green, the two best acrobats seen in the Colonial in several seasons. Reeve's new talent, Jane Nerty, a pretty French woman, made a hit singing in French.

Pay's: Nana, the French danseuse, assisted by Monsieur Alexis, in whirlwind dances. The Warblers' Serenade is a European novelty in which canaries and finches assist in a musical number by Joseph Belmont and Mary Fulton. Harry Mason and company presented "The Fighter." The Victoria Four, singing and comedy; Walrod and Bell, singing and dancing, and the Five Martells, bicyclists, completed the program. Good pictures.

Emery's Majestic: Long Tack San, a Chinese mystifier, and a large company of Oriental men and women to assist him in his many tricks, one of the company playing the piano. R. C. Faulkner as Woodrow in "During My Administration" is a perfect entertainer with plenty of comedy. Ballard Trio, songs and instrumental music; Del Radie and Jap, the merry cowboy and his dog; Elsie White in a character song cycle, made a big hit. Best photoplays. Attendance very good.

ELMER C. SMITH.

MINNEAPOLIS

MINNEAPOLIS, MINN. (*Special*).—"The Passing Show of 1916," headed by funny Ed Wynn, is the current attraction at the Metropolitan, opening its week's engagement on Sunday night, April 29. The 1916 "Passing Show" is by all odds the best of its several predecessors, and the runway, heretofore an apparent invaluable asset to Winter Garden attractions, is not numbered among the properties of the present show. The cast includes any number of clever people, among whom may be mentioned Belle Ashlyn, Vera Roehm, Ma-Belle, Herman Timbers, Jack Boyle, Fred Walton, William Philbrick, Charles Mack, Stella Hoban, Bly Brown, Pearl Eaton, and the Ford Sisters. Mrs. Fiske in "Erstwhile Susan" at the Metropolitan for a three-day engagement May 7-9. The Shubert for the first time in many months is dark. No plans have as yet been announced for this house.

The dancing team of Ralph Riggs and Katherine Witchie seen here earlier in the season with "The Princess Pat," and Claude Gillingwater and Julie Herne in "The Frame-Up" were the headliners at the Orpheum week of April 29, first honors going to Riggs and Witchie. One of the best shows of the season is at the Pantages. Singer's Midgets headling an unusually well-balanced bill at this popular playhouse.

CAROLINE BEEBE.

SAN FRANCISCO

SAN FRANCISCO (*Special*).—Cyril Maude, now starring with the Miller Players at the Columbia Theater in "Grumpy," was the guest of the Newspapermen's Club and spoke to them of his experiences in the trenches. He also gave his services to a benefit. Paul Gerson, assisted by his students, produced "Abraham and Isaac" at a church benefit April 26. Bimbalist, Kreisler, and Damrosch jointly gave a concert April 26, combined with the San Francisco and New York Symphony Orchestras.

The Columbia has Cyril Maude for the last week in "Grumpy." The star has drawn capacity business in this play. John Drew current week in "Major Pendennis."

The Alcazar is still playing. Keith and Dill had capacity business in "The High Cost of Loving" in its tenth and last week, and May 7 the new stock season opened with "Mile-a-Minute Kendall."

The Cort Theater has the picture "The Whip" to big business. The Savoy is playing "Her Unborn Child," and the advertisement reads that "everyone over 18 will be admitted."

The Wigwam is running "Some Baby" to good business, starring Del. Lawrence. The Orpheum has Hermine Shone company, Herbert Ashley and Jack Allman, Toman and Geneva, Cecil Cunningham, and holdovers. The Strand is running the picture "Again and Again." The Casino, Hippodrome, and Pantages are running pictures and vaudeville.

A. T. BARNETT.

MEMPHIS

MEMPHIS, TENN. (*Special*).—At the Orpheum, starting week April 30, John Hyams and Leila Mcintyre in "The Quakeress"; Alexander, O'Neill and Sexton, from Virginia; Hans Hanke, pianist; Martinetti and Sylvester; Wm. Gaxton and Jas. C. Morton, assisted by Mamie Diamond, in comic travesty. The Summer season commenced week May 7, popular vaudeville and photoplays. Programmes change Mondays and Thursdays. Arthur Lane, manager. Feature pictures will be run.

At Loew's Lyceum appeared Harold Selman and company in the playlet "That's the Secret." Holders and Herron scored a hit, also Voyles and St. Clair. Gail Kane and Carlyle Blackwell in photoplay "On Dangerous Ground." Ben Stainback has returned from Birmingham, where a new theater was opened.

Week April 29, Janet Allyn and company, Harry Brooks, assisted by Katherine Clinton and company; Fields and Wells, Robert Warwick in photoplay "All Man," Sully and Arnold, Weimers and Burke in "Dancing Teacher," etc. Alice Brady in "Darkest Russia," Hearst-Pathe News and other features.

The Clifford Devereux Players appeared Saturday at the Lyric in "Much Ado About Nothing" and Sheridan's "School for Scandal."

Agitation over Sunday closing of theaters and picture shows is attracting much attention in Memphis now and the matter has reached the courts.

C. C. GRISSAM.

PITTSBURGH

PITTSBURGH (*Special*).—The Aborn Grand Opera Company began a season of several weeks at the Nixon, April 30, the operas for the initial week being "Il Trovatore," "Faust," "Pagliacci" and "Cavalleria Rusticana." Many of the favorites of the past season are again with this organization, and did their usual good work. Edith Helena, Grace Baum, Lillian Eubank and Mario Rodolfi shared honors during the opening week. Among others in the casts were Helena Morrill, Louis Derman, Morton Adkins, George Shields, Salvatore Giordana, and Carlo Nicosia directed. The work of the chorus was praiseworthy, barring some horse-play which happened at Friday night's performance of "Il Trovatore." During the scene in the camp of the Count's soldiers, the latter began nudging one another with their scabbards, which not only annoyed the principals, who were singing at the time, but also spoiled that particular scene; and then again, the soldiers might eliminate many of their gestures. The settings were adequate.

"Carmen," "Lucia" and "Tales of Hoffman" week May 7.

Fiske O'Hara opened a two-weeks engagement at the Duquesne, April 30, in "His Heart's Desire." This piece does not differ from the average Irish drama. Mr. O'Hara, however, is the attraction, and he is credited with several delightful songs.

Shaw's: "Getting Married" was the attraction at the Alvin, week April 30, and drew good houses. William Faversham, Charles Cherry, Henrietta Crosman and Hilda Spong received a warm reception. Frank Keenan in "The Pawn" followed.

The Lyceum closed for the season, May 6, after a successful week of "Uncle Tom's Cabin." Gertrude Hoffman headed the bill at the Davis, "Twenty thousand Leagues Under the Sea" is drawing good houses at the Pitt. The three Burlesque houses had good offerings and good business.

D. J. FACKINER.

LAWRENCE, MASS.

LAWRENCE, MASS. (*Special*).—With the complex of May, and both the Colonial and Opera House, the only houses not confined to vaudeville or pictures, with nothing to announce about coming attractions, it looks as if the theatrical season was about dead, locally. The Opera House had two bookings for May, "Twin Beds" and "The Blue Paradise," but these have been canceled. The season now closing has not been productive of many local offerings as far as road shows were concerned. The Colonial has played stock all Winter, and the Opera House, beginning the season with a fine list of road shows booked, changed its plans after the first month or so, and influenced by poor business on several occasions, canceled several attractions. Its policy next season is not yet known. The Colonial, however, will probably have a stock company—possibly the Cecil Spooner company again—for part of the year, at least.

Empire vaudeville and pictures (Ralph A. Ward, manager; Toomey and Demara, proprietors): April 30-May 1, 2, The Randalls, Kennedy and Kramer, "Salvation Sue," Keno, Kerr and Melrose, Marcelle Musical Comedy company, and pictures. May 3-5, vaudeville, Stone and Hughes, Colonel Jack George, Phil White and company, Myrtle, Jess and Art, and D'Armond Troupe and pictures.

Broadway, Premier, Star, Strand, Victoria and Cosmopolitan feature pictures to capacity. Colonial and Opera House dark.

Opera House (John B. Oldfield, manager): Julien Daoust and the French Players in a French drama, "Noble Cover," May 7.

W. A. O'REILLY.

DAYTON

DAYTON, OHIO (*Special*).—Victoria: Cincinnati Symphony Orchestra, with Dr. Ernst Kunwald directing, gave its farewell concert of the season May 2.

B. F. Keith's: Sarah Paden must feel a sort of responsibility this week in that it falls on her clever acting in the Washington Square Players' sketch, "The Clod," to make the audience feel repaid for attending. Miss Paden demonstrates some very clever character work, and her accent is very much Tennesseeinian. Charles Ahern with his comedy cycling company went over good. Others were Cooper and Smith, Rena Parker, Ashi Troupe, Nelson Waring, Erna Antonio Trio, and De Forest and Kerns. Keith Summer vaudeville season starts May 21.

Lyric: "World of Frolics," with Dave Marion, week of April 29. John Robinson's Circus May 8.

L. F. MORRIS.

HARTFORD

HARTFORD, CONN. (*Special*).—The Connecticut Managers' Association, of which William D. Ascough of the Palace Theater is president, was successful in defeating the bill introduced in the State legislature forbidding patrons from standing in the rear of theaters. It was finally decided to place the matter in the hands of the State police. This was done at the suggestion of the theatrical men. The no-standing-room bill would have greatly injured business at local houses. Palace and Poli's both draw well. Hartford is now playing Loew vaudeville. The Grand reports a record business during past year. House now closing for the Summer.

SEYMOUR WEMYSS SMITH.

DENVER

DENVER, COL. (*Special*).—Joseph Kesely and company played at the Broadway May 1-3 in "The Russian Revolution," "Eternal Love," and "Hamlet." "The Masked Model," with Lew Hearn, Clara Palmer, Irene Audrey, and others, May 6-12. "Intolerance" week of May 21, followed by a revival of "Robin Hood." Henry Miller has passed Denver by in favor of two performances at Salt Lake. We submit that we don't deserve it. The Orpheum is rounding out an immensely successful season. Lew Dockstader, Natalie Alt, and Lydia Barry week of April 30. Ian Hay lectured on "The Human Side of the Trenches" to a crowded house at the Central Presbyterian Church May 9.

FREDERICK D. ANDERSON.

TORONTO

TORONTO, CAN. (*Special*).—Amusements listed were given week April 30-May 5: Grand Opera House: May Robson in "Making Over Mrs. Matt" to large attendance. Miss Robson is a gem and the comedy was a treat. Company splendid.

Shea's: Florence Moore and Brother Frank, with their rapid-fire talk act, head as good a bill as has been seen in a few months. Mlle. Bouconi, a splendid violinist, was well liked. Harry Holman company, Six Water Lilies, Ray and Gordon Dooley, and our old friends, Frank Milton and De Long Sisters, shared in a good evening's entertainment. Capacity business.

Hippodrome: "Casey the Fireman," a screaming skit, and Musette, the dancing violinist, shared the honors. Granville and Mack, "The Ink Spots," a novel monkey act, and Moore and Gerald, good to large attendance.

Loew's: "Six Royal Hussars," Jos. K. Watson, "General's Orders," Denny and Perri, and Elm of William Farnum in "A Tale of Two Cities" provide a good bill to usual crowded attendance.

For week of April 23-28: Royal Alexandra: Anna Held in "Follow Me," supported by Henry Lewis, Charles McNaughton, and Sylvia Jason, scored heavily. Grand Opera House: Albert Brown in "A Little Bit of Fluff" to capacity business. Shea's: Eddie Foy and his seven children, Percy Haswell company, Jim and Betty Morgan. Miss Haswell's sketch was very pleasing and Betty Morgan is one of the nicest little comediennes seen here in a long time. Olga and Mishla do some very pretty dances, and Robert Dore attempts good singing numbers. Capacity business. Loew's: "The Ladies' Reducing Parlor," an exceedingly funny skit, Billy Hart and Marie (a hard-working little woman), Three Syncopators (nice voices), and Holmes and Levere provided a good entertainment. Capacity houses. Hippodrome: Four Frolickers and William Hanlon in his splendid pantomime work were the best numbers. Good business.

GEO. M. DANTZER.

PHILADELPHIA

PHILADELPHIA (*Special*).—The chief topic of interest last week was the dropping of two of the cast of "So Long Letty" because of their objection to the actions of several sailors in the audience. The affair, which occurred Wednesday night at the Lyric, came in for considerable newspaper notoriety and resulted in the announcement by George B. Hunt, business manager of the company that Percy Bronson and his wife, Winnie Baldwin, would not participate in the performances any longer. The trouble started when the couple walked off the stage in the middle of a song, and this incidentally caused two United States seamen to be invited out of the theater. This created an uproar among the audience, the show was held up for ten minutes, and finally the sailors resumed their seats, a public apology was made from the stage, and the play was continued. The incident occurred during the singing of a song. "Pass Around the Apple," in which Winnie Baldwin's costume was conspicuous by being a striking example of "the high cost of clothing." The actors claim insulting remarks were made by the sailors during the song, but the management condemned the actors for their action nevertheless.

The regular shows are rapidly drawing to a close. "The Country Cousin" closed the season at the Broad. "Miss Springtime" concluded its return engagement at the Forrest, where "20,000 Leagues Under the Sea" is exhibited. At the Garrick the Jolfre pictures are the attraction.

Nazimova is the only new arrival at the local theaters, and she is playing at the Adelphi in "Option Rhoala," having succeeded "Mother Casey's Chickens."

J. BOLIO COHEN, JR.

OTTAWA, ONT.

OTTAWA, ONT. (*Special*).—Russell: "Twin Beds" April 27, 28, and matinee played large audiences. "Stop! Look and Listen!" May 1, 2 to large audiences. Albert Brown in "A Little Bit of Fluff" May 4, 5 and matinee.

Dominion: Four Lukens scored great hit April 30-May 2. Others who also pleased were Robert Dore, The Yaltos, Cabaret Trio, and Le Toy Brothers, to capacity business at each performance.

The Family: Vaudeville and pictures to big business April 30-May 5.

J. H. DE BA.

FT. DODGE

FORT DODGE, IOWA (*Special*).—Some real vaudeville stars were at the Princess week of April 29-May 2. Forman and Dunham, comedians and singers, with Lola Shaw and company in "A Truthful Liar" and Mussman and Vance and 1917 Boys in Entertainment divided honors. Mussman claims the distinction of having been a dancer with Eddie Foy, Louise Dresser, and Emma Carus. He features "Huckleberry Finn" as a song hit.

Griffith's "Intolerance" April 25-28 drew only fair patronage. Managers Awe and Julius of the Strand, and Manager Lenzo of the Majestic, report splendid business.

LILLIAN M. RANKIN.

JERSEY CITY

JERSEY CITY (*Special*).—"Twenty Thousand Leagues Under the Sea" drew excellent business to the Majestic April 30-May 5. "Enlighten Thy Daughter" May 7-12.

Big acts at Keith's Theater drew fine business April 30-May 2, when the offering consisted of the Martinis, novelty jugglers; Rita Boland, songs; Brenda Fowler company in a one sketch; Three Arellos, xylophonists; Noodles Fagan and Elsie, and Bostock's Riding School, with five circus riders and horses. Reynolds and White, Drew and Wallace, Mondy and Sails, Ralph Connors, Richards and Kyle and Selma Bipts, May 3-5. Ringling's Circus May 27.

WALTER C. SMITH.

MINNEAPOLIS, MINN. (*Special*).—Packed houses are the rule at all the downtown moving picture houses. Some thousand exhibitors from the Northwest attended the annual convention of the Motion Picture Exhibitors' Corporation of the Northwest, which opened May 1 and continued through the 3d.

CAROLINE BEEBE.

REPORTS FROM MIRROR CORRESPONDENTS

STOCK PLAYS AND PLAYERS

(Continued from page 13)

LOUISVILLE

LOUISVILLE, KY. (*Special*).—The Boi Cooper Megrue comedy, "Seven Chances," under Belasco management, at Macauley's Theater April 30-May 1, 2, closing the season at that house.

Appearing at the Keith vaudeville house week ending May 5 are Dong Fong Gue and Harry Haw, Stella Tracey and Carl McBride, Inzila and Reading, Britt Wood, De Witt Burns and Torrence, J. Thompson and company, Lalla Selbini, and Toots Paka, the famous Hawaiian hula hula dancer.

Specials at the motion picture houses, the Alamo Strand, the Mary Anderson, and Majestic. The other houses had attractive offerings and the business was uniformly good at all.

Luke McLuke, the humorist, will be heard in a lecture at Macauley's May 13. The announced subject is "Cornfeds and Slim Princesses." He is a big favorite here and is assured of a large house.

A. A. Bizelow, of the Macauley Theater management, is chairman of the Red Cross campaign fund in Louisville and has secured a large sum for that very worthy cause.

Mrs. Edwin Milton Royle, who as Selena Fetter made her professional debut from this city a number of years ago and was at one time one of the shining lights of the stage, was a recent visitor on a sad mission, attending the funeral of her sister.

The Auditorium plans are slowly maturing. A picture of the structure was recently shown in one of the Louisville papers. Contracts have been let for the work and ground will be broken now very soon and the work rapidly pushed to completion.

May 13 is announced as the opening date at Fontaine Ferry Park. As before announced, the place will be under the management of Judge Charles A. Wilson. He has appointed George A. Sine as treasurer. He has officiated at the box office at Keith's and is popular with the Louisville public.

Announcement of the opening at River View Park has not yet been made. The place will continue under control of Col. Columbus Simon.

The Majestic Theater Company, of this city, has filed amended articles of incorporation extending the powers of the company so that it may acquire or dispose of shares of stock in other domestic or foreign corporations of its kind, which is the exploitation of up-to-date moving picture films.

Much interest is felt in the recent exploit of the gun crew of the steamer Mongolia in sinking a submarine from the fact that a number of Louisville people had crossed the Pacific on the steamer, notably Louis Brownlow, former city editor of the Louisville *Times*; O. H. Wathan, owner of the Louisville baseball club; Cale Young Rice, the poet and dramatist, and his wife, Alice Hazan Rice, of "Mrs. Wiggs of the Cabbage Patch" fame, and Tom Wallace, for several years past dramatic critic of the *Courier Journal*.

CHARLES D. CLARKE.

CINCINNATI

CINCINNATI (*Special*).—Hundreds of old-time actors as well as those of the modern school who have won their laurels in recent years will regret to learn of the passing of Montgomery Phister as a dramatic critic in Cincinnati. For more than a generation he has been writing about things theatrical for the Cincinnati *Commercial Tribune* and it is doubtful if any one connected with the profession has a wider acquaintance than he. Mr. Phister tendered his resignation to his paper May 1, and it is understood that he will take a good long rest on a western ranch in the hope of regaining his health which has suffered from his long period of active service.

Caruso packed Music Hall on Tuesday evening, May 1. Cincinnatians are willing to concede that he is the "world's greatest tenor." Many heard him for the first time, but among the four thousand ardent music lovers who attended the concert, crowding the regular seats and those erected on the stage to accommodate the overflow, there were not a few who recalled his former appearance here more than eight years ago.

The Barnett Film Corporation sent out special invitations to representative Cincinnati theatergoers to attend the premiere exhibition in Cincinnati of Geraldine Farrar as Joan of Arc in Lasky's "Joan the Woman," which began at the Grand Opera House, Sunday, May 6 following the seven-week run of "The Birth of a Nation."

Manager C. Hubert Heuck expects to follow up "The Crisis," now running at the Lyric, with feature films of lesser magnitude at popular prices, which, if successful, will be continued throughout the summer months.

Keith's is the only big house remaining open with regular attractions. The bill for the current week is rather mediocre. There is one novelty however, which deserves more than passing mention, Emily Ann Wellman in "Young Mrs. Stafford." It is billed as a flash drama, and it lives up to its description. The lighting effects were particularly commendable. Vaudeville seldom presents anything in the way of lighting so well controlled as this little production of half acting, half motion pictures. Besides Miss Wellman the capable cast included Harry Hayden, Carl Eckstrom, Russell Parker, Winifred Burke, and Thomas Tempest. Gertrude Hoffman and her revue May 6-12.

WM. SMITH GOLDENBURG.

BRIDGEPORT

BRIDGEPORT, CONN. (*Special*).—Produced by Andreas Dippel, a musical play, "Gypsy Love," May 1 packed the big Park Theater. This was followed by Sam Sidman's show May 3, 4, a mediocre offering. "Experience" May 7-9. Pretty girls of the cast sold newspapers for the benefit of the Red Cross, incidentally advertising the show.

MARY SAYLES HAUCORT.

STEIN'S MAKE-UP NEW YORK

"THE SCAPEGOAT" WINS

First Place in the Play Contest of the Pasadena Center

PASADENA, CAL. (*Special*).—"The Scapegoat" by Mrs. Walton J. Wood of South Pasadena won the first place in the play contest conducted by the Pasadena center of the Drama League of America, and was awarded the prize of public production by the Savoy players under the direction of Gilmor Brown. A discriminating audience, composed largely of Drama League members, received the play with much interest and appreciation. "The Scapegoat" is an appeal against the death penalty for minors, and is based upon a recent California case in which a seventeen-year-old boy was executed. The vital theme is interestingly and successfully handled through the appeal of a woman, wife of a murdered man, for clemency for the boy who has killed her husband, the arguments in favor of the extreme penalty presented by a lawyer and the unexpected development, when it is too late to stay the execution, that the boy is the lawyer's own wayward son. The three roles were played by Virginia Lykins, Gilmor Brown and J. M. Castleman with marked success.

Other one-act plays on the special bill with "The Scapegoat" were "The Pot of Broth," by W. B. Yeats, "The Lost Silk Hat," by Lord Dunsany and "Pauline Pavlovna," by Aldrich.

"Lena Rivers" was revived by the Savoy players week April 29.

"The Pot of Broth" and "The Lost Silk Hat" were given by the Savoy players May 3, at the Pasadena high school, under the auspices of the Girls' Student League, the Red Cross receiving the proceeds from the entertainment.

MARJORIE C. DRISCOLL.

"THE CHRISTIAN," SOMERVILLE

SOMERVILLE, MASS. (*Special*).—(Clyde E. McArdle, manager): Week April 30-May 5, Somerville Theater Players in Hall Caine's "The Christian." Although old both in theme and make-up with many dry and uninteresting spots that drag, the popular players were seen in one of the biggest successes of the season. Arthur Howard as John Storm was at his best. Adelyn Bushnell as Glory Quayle added many new admirers to her already long list for her work in the week's offering, while Jack W. Lewis as Drake, although young for the part, was seen to especially fine advantage; Brandon Evans as Lord Robert Bri, was another who also scored. Grace Fox, Rose Gordon, Dorothy Beardsley, Edwin Bally, John Dugan, Elbert Benson, and numerous extras were all good in smaller parts. Current week is anniversary week, and an elaborate scenic production of "Home Folks" is the underline.

MOZART'S 37 WEEKS END

ELMIRA, N. Y. (*Special*).—The Mozart Players closed their season of thirty-seven weeks at the Mozart, the most successful in the history of the house, April 30-May 5, with a splendid production of a new unnamed comedy drama by Dan Malloy, the popular comedian of the company. The play is laid in Ellsworth, Me., and is of the order of the "Turn to the Right" and "The Fortune Hunter." It made an emphatic hit and seems assured of success in stock or on the road. Charles C. Wilson and Harriett Duke scored strong individual hits in the leads. Mr. Malloy supplied much clean fun as a reformed small town bully. Charlotte Wade Daniel was good in an attractive character role, J. Harrison Taylor did well as the president of a village bank. Other well-liked members seen to advantage were Lee Sterrett, Herbert Light, Hazel Corinne, Lillian Stuart and Girard Patterson. The Mozart Players will reopen Sept. 1 Until that time feature pictures will be the offering at the house. "Twenty Thousand Leagues Under the Sea" opened May 7.

J. MAXWELL BEERS.

JESSIE BONSTELLE'S WAR CRY

"Dear Friends in All the Stock Companies" are appealed to by Jessie Bonstelle to call or write to her at 866 Fifth Avenue, New York City, in order to know how they can do their bit in connection with the Stage Women's War Relief. Miss Bonstelle's letter to the MIRROR is appended:

"The Stage Women's War Relief is the first organisation of the theatrical women of this country as a national unit, and one which you will be proud to know, is most active. The opportunity to help is tremendous. Don't feel because you are not in New York that you are left out of it. Write at once and learn how you can do your "bit." Our work is for the men of the American army and navy and their families, the fatherless children of the Allies, in fact, wherever among the Allied forces there may be need, or where our Government directs us. We have many units for the war relief work and if you will kindly communicate with me, I will be glad to supply you with all detailed information."

"THE BOSS" IN SALT LAKE CITY

SALT LAKE CITY (*Special*).—The Wilkes Players, Salt Lake City, presented week April 28, "The Boss" to excellent business. Cecil Kirke playing the title role gave a very good performance, showing thought study. Nana Bryant as "Mrs. Regan" did very pleasing work. Miss Bryant always handles a role in a most faultless manner. Cliff Thompson and George Barnes did very well. The supporting cast, Claire Sinclair, Frederick Moore, Ancyn T. McNulty, Frank Bonner, Ferdinand Munier, "Billy" Jensen, Charlotte Treadway and H. C. Beck, were all well cast and gave some excellent pieces of work. Huron L. Blyden staged the production in a faultless manner. The Wilkes Players in "The Poor Little Rich Girl," featuring Ruth Ormsby, week May 1-5.

MAE DESMOND PLAYERS WIN

SCHENECTADY, N. Y. (*Special*).—Robert McLoughlin's "The Eternal Magdalene" was the fourth week's offering of the Mae Desmond Players at the Van Curler Opera House, April 30-May 5, and judging by the increasing attendance at each succeeding attraction, it appears that this talented organization has "caught on" with local patrons. Miss Desmond's interpretation of the leading role vied with that given by Julia Arthur and added new laurels to her list of successes. Guy Hitner, "an exemplary citizen," had the leading role and gave a most finished performance. Excellent support was given by Frank Fielder, Franklyn George, Albert Hickey, Warren Fabian, Lyle Harvey, Lillian Bunn and A. Gordon Reid, who was also responsible for the staging. Week May 7-12, "The Girl Out Yonder."

NAT SEHR.

COMMUNITY FOR BRIDGEPORT

A movement is afoot in Bridgeport, Conn., to establish a community theater, financed by the Bridgeport Dramatic Players, a new society which is rapidly forging to the front in theatrical endeavors. This organization made its first bow to a local public at the Lyric Monday evening, April 30, when two short plays were given, "The Rivals" and "The Twelve-Pound Look." Fred Harrison, a well-known member of the Comedy Club, directed the affair. In the cast are Fred Harrison, W. W. Hackman, K. B. Batchelor, Olive Hunter, George Curry, Thomas Willmore, Samuel Davis, Ethel Polland Hubbell, Nan Troy, Marguerite Linehan, Mrs. Alfred Homer, and Dorothy Lyon.

ROBINS PLAYERS, TORONTO

TORONTO, CAN. (*Special*).—Royal Alexander: Robins Players opened for the season to capacity business in "Hit-the-Trail Holliday," April 30-May 5. Mr. Robins has brought back the best of last year's players and all were glad to welcome Miss Carruthers, Miss Travers, McKnight, Jackson and dear old Jack Amory and Fraser. Virginia Fox Brooks is this year's leading lady and is very promising. Baker Moore, a splendid juvenile, and John Maurice Sullivan in heavies will prove popular men. The opening comedy went with a snap that was irresistible and all scored well.

GEORGE M. DANTZER.

ED. WILLIAMS CO. IN QUINCY

QUINCY, ILL. (*Special*).—The Ed Williams Stock company began its third consecutive season here opening in "Wildfire," May 11, using the famous racing horse, "Fleet Foot," in the second act. Tiny Leone is the leading woman. "Wildfire" is to be followed by "Jerry," Billie Burke's comedy. Mr. Williams has contracted to produce "The Song of Songs," "Our Children" and "The Eternal Magdalene" at an early date. Mr. Williams has left his Elkhart company, now in its twenty-second week, in the charge of Griff Barnett. Both companies are doing record-breaking business. Conditions in the Middle West appear just ripe for stock.

MANCHESTER, N. H.

MANCHESTER, N. H. (*Special*).—Palace (William O'Neil, manager): Larry Reilly & Company, in "The Irish Emigrant," was the leading number on the vaudeville program, May 3. Manager O'Neil has practically decided to run his theater right through the summer months.

Auditorium (George Freeman, superintendent): Moving picture followers crowded this theater to see Geraldine Farrar in "Joan the Woman." Mr. Freeman has booked up several road shows for the near future.

J. J. MAHONEY.

BURLINGTON, N. J.

BURLINGTON, N. J. (*Special*).—Harold Lockwood and May Allison in "Mister 44" and a five-act program drew record breaking attendance March 10. Robert Mantell in "The Man of Mystery," with special orchestra, March 15. Emily Stevens, who will be remembered locally as a former pupil of St. Mary's Hall, an exclusive seminary for girls, was seen in "The Wheel of the Law," March 17. Tabloid musical comedy of nine people and vaudeville completed the bill. S. R. O.

J. WILL BURR.

(Continued on page 19)

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OSWEGO

OSWEGO, N. Y. (*Special*).—Richardson Theater: Fiske O'Hara, April 24, played to good business; Ginger Girls, May 2, matinee and night; Margaret Anglin in "Green Stockings," May 3; "Stop, Look and Listen," May 5, matinee and night; Derue Brothers' Minstrels, May 7. During Fiske O'Hara's recent engagement here he was annoyed by whispering and talking in the gallery. He rebuked the interrupters in no uncertain language, saying that he would ring down the curtain if the annoyance continued. Through the courtesy of Manager Bosworth, of the Richardson, the members of the National Guard on duty here guarding the municipal water plant have been entertained at the theater on numerous occasions.

ROBERT S. KELSEY.

PORTLAND, ORE.

PORTLAND, ORE. (*Special*).—"Daddy Long Legs," with Frances Carson and George Alison, played a very successful return engagement at the Heilig, April 26-28. Miss Carson also received much social attention during her visit.

The episodic spectacle, Mary Ann, in which Hermine Shone shines as the star, delighted large audiences at the Orpheum. On the same bill Herbert Ashley and Jack Allman put over an artistic act that made a distinct hit.

Thalero's Novelty Circus was a big factor in drawing crowded houses to Pantages the entire week. The piano work of Don C. Alfonso Zetaya brought storms of applause.

The Lyric Stock company put on the musical comedy, entitled "A Day at Narragansett."

JOHN F. LOGAN.

THE PLAY "BANG"

The first night had not been much of a success. And the next morning brought a cold douche in the shape of several unfavorable reviews. One critic said that the new play, "Bang!" was a tiresome rehashing of an old theme. Since time began (he wrote) we have been treated to these dramas in which a poor deserving clerk is made use of by a rich and scoundrelly superior. The thefts are always discovered and the clerk is always convicted of their commission; his wife always sets out to avenge herself by becoming stenographer to the real criminal. Always she gets the proofs of his guilt and confronts him in a thrilling scene. When she has threatened to scream for help and he has smashed the metal waste basket, or dented it badly, he gives in. Always by the time you reach the lobby to ask to have your money refunded the box-office is closed.

Reading this bitter comment, which combined the severity of a diatribe with a perfect freedom of expression seldom found outside soliloquies, the producer was slightly downcast. But when he showed the critique to the author of the play, "Bang!" that individual merely said:

"Oh, he doesn't understand the piece. I have taken two columns in the *Afternoon Observer*."

He exhibited a printer's proof. In heavy black letters the press agent read the name of the drama. There were several paragraphs in large type, as follows:

"The readers of the *Afternoon Observer* are business men, interested in vital problems. 'Bang!' deals in a forceful way with most of the problems of modern business—cotton futures, the perils of pyramiding on an insufficient margin, speculation in dyestuffs, gambling if you will have it so; the menace of submarine activity to the structure of international law, prison reform, the ethics of life insurance loans, etc.

"But 'Bang!' is not a problem play. It is a gripping, wholesome drama for those who can still thrill to the element. It is not a thin, attenuated refinement of rarity, but a red blooded call to men and women in whom the fires of youth have not staled, to whom the call of romance still sounds like a bugle announcing the approach of the 90 horse-power motor of Life, whose throbbing explosion is 'Bang!'"

The producer of "Bang!" said nothing. For five nights the audiences were scant. Then the drama began to play to crowded houses. Eventually seats had to be placed on sale eight weeks ahead. "Bang!" was the success of the New York season. One day the producer said to the author:

"By the way, that advertisement of yours in the *Afternoon Observer* must have been the start of all this."

"Eh?" replied the author, absentmindedly. Then rousing himself:

"No, not the first one. That fell flat. You remember we were all the first week getting a crowd. After a few days I figured out what was wrong and changed the advertisement. I had left out the most important thing."

"I didn't notice the change. What was it?" asked the producer.

"Why, just a line," the author told him. "I had forgotton to say that 'Bang!' was a play with a punch in it."—(*N. Y. Sun.*)

MIRROR'S LONDON NOTES

What follows from the London *Stage* will interest English actors in New York and other cities of this country:

"It is a pity that those interested in the London theaters, including writers as well as managers, should have allowed the report of bad business in the West End to grow apace. Nothing succeeds like success, and, on the contrary, to talk of failure is to encourage it. There, for instance, is the writer of the London Letter of the Glasgow *Herald*, in the issue of Easter Monday, picturing a most doleful state of affairs in the metropolis. 'The theatrical world is facing the most serious crisis that has arisen for many years. It is significant that there is not a single new play in rehearsal at any theater in London. The oldest member of the profession can hardly recall a similar situation. Were the majority of the plays running at present good and healthy, it might be suggested that the lack of plays in rehearsal indicates that managers are content with what they have; but, as a matter of fact, most of the plays are poor, some of them shockingly poor. There's a good deal more in the same desponding strain. As a matter of fact, the new Easter productions—duly noticed on another page of the same issue of the *Herald*—having taken place on the Saturday, it may or may not be true that 'not a single new play' was in rehearsal at the beginning of this week. The suggestion that the London theaters are in a state bordering on destitution is a false and reckless one. It seems all the more serious to the reader in Scotland, where the theaters are, and have been, doing splendid business."

Sophie Forrest has been the recipient of probably the strangest contract that any artiste has ever received. It was in the form of an offer from America that had been aboard a ship which was torpedoed in the Atlantic. The mails were recovered, and after a delay of two months the contract came to hand very dilapidated but, nevertheless, readable. Miss Forrest, unfortunately, was unable to accept the strangely delayed offer.

"A Country Girl" is a revival at the Marlborough, N.

"A Boy's Best Friend" is at the Elephant and Castle, by Leila Ziliwood's company. It was a Christmas production.

"The Passing of the Third Floor Back" began a three weeks' run at the Playhouse recently. Forbes-Robertson appears as the Stranger. In support: Gertrude Elliott, Winifred Emery, Haidée Wright, May Whitty, Laura Cowie, Janette Steer, Athol Forde, Ben Webster, Wilfred Foster, Charles Rock, and C. V. France.

"The Jew," by Richard Cumberland, an eighteenth-century dramatist deemed worthy of burial in Westminster Abbey, will be revived at a matinee on behalf of the Russian Jewish War Sufferers' Fund at the Strand. The play was originally produced at Drury Lane in 1794, and held the boards for many years both in England and on the Continent, but it has not been done here since 1831, when Elliston, a few days before his death, appeared in the title role. This part will now be played by Mr. Teitelbaum, the Yiddish actor, who, on his first appearance in an English-speaking character at the All-Jewish matinee at the London Pavilion last June, scored a remarkable success.

Dealing with the subject of "Morality and the Stage," the *Christian Commonwealth* has a good deal to say that is as interesting as it is sane and sensible. General Sir Horace Smith-Dorrien wrote a further letter to the Press recently in which he explained that he had the war and nothing but the war in mind when he protested against certain public performances and appealed to managers to raise the tone of the entertainments they offer to their patrons, and he hoped that his appeal might move managers to act patriotically by purifying performances of anything that would encourage vice. "Such an appeal, we think," says the *Christian Commonwealth*, which, by the way, is the representative organ of Nonconformity in this country, "ought not to be directed solely to the managers of music halls and theaters, for the religious public must bear its share of the reproach. That our standards of public amusement are debased is due in no small degree to the failure of religious people to use their influence in the matter. They frown upon theaters and music halls and picture palaces, and either never go near them at all, as in the case of the straiter sects, or visit them halffurtively, with no intention of making their presence felt. Most managers would say unhesitatingly that they give the public what the public wants in the matter of entertainment, and if the managers were convinced that the public demands a higher type of entertainment they would produce it. To improve the quality of the theater and music hall and to raise the standard of public decency, good people have only to assert themselves against the frivolous and the indifferent masses (they are rarely really vicious or depraved) that compose the average audience."—*London Performer*.

AN AUDIENCE OF ONE

"Always do your best, no matter how many people are in front."—W. Buchanan Taylor.

Some years ago, when that celebrated American comedian, J. K. Emmet, was tourtouring the Northern States with his own company, he struck Columbus, Ohio. Business generally was none too good in the town, so the show did not play to record houses.

In the middle of the week, special posters were put out announcing a matinee, and on the day advertised at about two o'clock, Joe Emmet strolled on to the stage to find the members of his company larking about in their street clothes.

"Say," cried Emmet, "what does this mean? It's time you were getting ready for the show."

"There ain't going to be any show," exclaimed one of the company. "Have you seen the house we've got?"

Emmet immediately stepped to the curtain, looked out on to the auditorium, and discovered there was just one man in the theater.

"Great Caesar! Joe," cried one of his principals, "you ain't going to play to that one man, are you?"

"Yes, I am," replied Emmet. "He's paid his money, and he shall have his money's worth."

Before ordering his company to their dressing-rooms, the great comedian informed them that the performance would go on as usual, and warned them that if any one of the crowd attempted to guy the audience or failed to do full justice to his part, he would be instantly dismissed.

After the preliminary overture, the curtain rose as usual, when Emmet stepped down to the footlights and invited the audience to take a front seat and make himself comfortable. The audience smiled, murmured "Thank you," and then settled down into a well-chosen seat in the front row of the stalls.

"Mister Audience," went on Emmet, "if you can throw in a little generous applause just where the actors deserve it, you will thereby warm us to our work and encourage us to do our best."

"Good!" replied the audience, "I'll do what I can for you. And if I don't put some ginger into your work, it won't be my fault."

And then the show started.

Joe Emmet afterward confessed that he never worked better in his life, and that he put so much heart and soul into his famous "Lullaby" that the entire audience was not only moved to tears, but he also started to shout for an encore.

"We rarely give encores," interrupted Emmet, "but as this is an extraordinary occasion, you shall have one."

After this, the audience applauded liberally. At times, however, he did so where it was not merited, while at others he failed to applaud where it was really deserved. On each of these latter occasions the great comedian called the attention of the audience to the omission.

"Just reflect for a moment, Mister Audience," Emmet would say, "don't you think you have forgotten something? You see, we are so used to getting applause in this particular place."

Every gentle hint of this kind was the signal for a hearty round of applause. The audience never failed to "take his cue." During the interval, the manager strolled into the theater from an afternoon walk, and was greatly surprised to see his establishment brilliantly illuminated, and to hear the orchestra playing a stirring overture to just one man. But he was even more astounded when the curtain rose and revealed Emmet and his entire company playing their respective parts with as much concern as if the house was packed from floor to ceiling. At the conclusion of the show, the audience sent his card around to Emmet, who, after reading it, was agreeably surprised to find printed there the name and address of a very able and wealthe man. In fact, the solitary, yet obliging, patron of that afternoon show was the owner of a big copepr mine in Michigan.

The following night Emmet and his entire company were invited to a sumptuous banquet, which was specially provided by their rich matinee audience—the Copper King. News of the one-man audience and its happy sequel soon found its way into the press, and the show was given a big and free advertisement. A few months later Emmet again visited Columbus, Ohio, and once more advertised a special matinee, but on this occasion he played to a packed house, and the receipts totaled £300.—*Albert Voyce in London Performer*.

Grace Bryan has obtained an injunction against Charles Rice and Marie Rice, known as Charles Rice and Company, restraining them from presenting the sketch "The Spirit of Preparedness."

STEIN'S MAKE-UP NEW YORK

STOCK PLAYS AND PLAYERS

(Continued from page 17.)

"THE SAVAGE," FIRST TIME, BRIDGEPORT

Produced Last Monday Night—Lyric's New Leading Man—People in the Cast

BRIDGEPORT, CONN. (*Special*).—A new play, first time anywhere, "The Savage," by the author of "The Tidal Wave," was put on May 7, by Manager Isham of the Lyric. It is understood that this is the play in which Richard Bennett will star on Broadway next season. The play is from Darcy and Wolford, play brokers, New York.

Bridgeport hailed with delight the appearance of Leo Kennedy's appearance as leading man with the Lyric Stock Company, week April 29-May 5. This big handsome clean-cut fellow is surely a prime favorite in town, especially among the feminine portion of the population. Appearing as Billy Holliday in the famous Cohan play, "Hit-the-Trail Holliday," Kennedy's breezy good nature and genial personality captured all hearts, and his first vehicle in Bridgeport stock as male star was voted a benefitting one by capacity crowds. Hitting the trail he swept all before him through four entertaining acts. Able and efficient support by the remaining stock cast was capably rendered, rounding out a most clever and creditable performance. Mr. Kennedy, let it be known, has had out of his twenty-eight years on earth, nine years' experience on the speaking stage, including support of such famous luminaries as George Arliss, John Drew, Blanche Bates and Florence Reed. Stock experiences he also gained in Brooklyn, Philadelphia, San Francisco and Sioux City. Praise must also be given Walter Marshall since last fall a member of the Lyric stock, now the new director of the company, who so ably and carefully staged the play. The barber shop scene was quite effective. Here Bridgeporters also recognized a local boy (who for five years has shone in vaudeville) appearing as the head barber in this act, viz.: Joe Whalen. His initial work in local stock was very satisfactory. Albert Gebhardt in a makeup as Jed Cusick, the village expressman, was a finished character study. He received merited applause. Others in the cast were Harvey Hayes, Luella Morey, Adelaide Keim, Clifford Bruce, Ethel Daggett, K. C. Beaton, John Hewitt, Frank Peck, Sidney Armstrong and Philip Strange.

MARY SAYLES HANCORT.

NEW DEAL IN DENVER

The Denham's Company, Starting with "Marrying Money," Has a "Radiant"

DENVER, CAL. (*Special*).—The Denham cleared its slate and gave us a brand new company, April 29, which appeared in "Marrying Money." William David is going to fill the bill in great style as leading man, and Miss Cecil Kern is a worthy partner. Gilberta Faust, Helene Eddy, John Lyons, Murray Bernard, William Webb and Clara Louise Moores found unmistakable favor. James A. Bliss was a hit in the principal comedy role. Manager Woodward plans to present the company at intervals in musical comedy of the type of "Forty-five Minutes From Broadway." "Mile-a-Minute Kendall" follows. A special matinee by Maude Fealy and the refiring Denham company was given May 3 for the benefit of the Colorado National Guard. The play, entitled "Shadows-Lights," was written by Miss Fealy from a story by Richard Barker.

FREDERICK D. ANDERSON.

"THREE WEEKS" IN SALEM

SALEM, MASS. (*Special*).—Week April 30, Manager Katzes presented the Empire Players in a dramatization of Elinor Glyn's famous novel, "Three Weeks," to well-filled houses. The stage settings were of the usual excellence, that of a loggia in Venice being particularly good. Jane Salisbury as the unhappy Queen of Sardalia, who knew happiness for three brief weeks, was exceedingly good, interpreting the role with keen intelligence, sympathy and insight. The scenes of the parting with Paul were especially well done and the applause was well merited. Julian Noa as Paul Verdayne was excellent, filling the role of the young Englishman capably. Elmer Thompson as Dimitry was particularly good, making the part stand out. John Mack was a most acceptable Mark Grigsby, reading the part with sincerity and earnestness. Joseph Thayer as the King of Sardalia was not at his best. The balance of the cast filled their respective roles capably. Week May 7, "Her Unborn Child."

DOROTHY BENNETT.

ALBEE PLAYERS, PROVIDENCE

PROVIDENCE, R. I. (*Special*).—Keith's: "Romance," a drama in three acts with prologue and epilogue, by Edward Sheldon. Done for the first time in Providenle, May 5, by the Albee Players. "Romance" has something in it that appeals to every theatergoer. They are playing to standing room only at every evening performance this week. In the cast are Lynne Overman, Ann Hamilton, Eugene Revere, Eward Longman, James H. Doyle, Ethel Preston, George Weatherald, Regine Wallace, Malcolm Arthur, Margaret Armstrong, Helen Reimer, Charles Schofield, William H. Turner, Alice Coventry, Virginia Lee, Marguerite Richards, Rudolph Anderson. James Robertson also assisted. Attendance large.

ELMER C. SMITH.

STOCKS OF SYRACUSE

SYRACUSE, N. Y. (*Special*).—Empire Theater: Week April 30, "Romance" played to find houses. The rendition was excellent in every detail. If anyone wants to see a stock company par excellence, come to Syracuse and visit the Knickerbocker Players. Minna Gambel in "Romance" is superb, taking her part in a manner that would make Miss Keene's eyes open.

Wieting Theater: "The Road to Happiness" was presented by Lew Wood's stock company, week 30. Big houses have been the run and the play is produced very satisfactorily. The scenic effects are good. Week 7, "Little Peggy O'Moore."

FREDERICK E. NORTON.

SUMMER IN THE NORTHWEST

Edmonton, Alta., Has a New Stock Co., at the Bijou, Under Way

EDMONTON, ALTA. (*Special*).—There are always warm days in this section some time during the summer, and the Bijou Theater was prepared. A season of stock which opened the first week in May, when Harry B. Cleveland, the producer, put out "Officer 666." Besides Mr. Cleveland and Blanche Treicase, of the old cast, there are Grace Witcher, a new member, Will Malan, a comedian of merit, and John A. Kirkwood, a juvenile man who knows what action means. This cast with a chorus of ten pretty girls who dance and sing, not too often, but just enough to give one a rest from laughing, allowing you to get your second wind, so to speak. With this cast and an all new chorus and ten of them at that, the Bijou is, as it has done in the past, giving its patrons full measure. There are new serial photoplays coming to replace "The Yellow Menace" and "The Purple Mask," which are nearing the end, the first one: "The Perils of the Secret Service" Monday, May 7. If you liked the action in "Liberty"—if you like the mystery in "The Yellow Menace," and the secret passages in "The Purple Mask," don't miss "The Perils of the Secret Service."

FOURTH OF A YEAR IN OKLAHOMA

OKLAHOMA CITY (*Special*).—Barbara Leona Keinz and company closed an eighteen weeks' engagement at the Metropolitan Theater, Oklahoma City, with "The Rosary." The company is now playing a few nearby cities before closing for the Summer. Miss Keinz plans to spend the Summer with her parents in Chicago. Tucker Brothers, lessees of the Metropolitan for the past two years, being unable to secure a new satisfactory lease, will relinquish the building. William L. Tucker, who acted as manager at the Metropolitan, will take personal charge of the Dreamland Theater, another house controlled by the Tucker Brothers in Oklahoma City. At the time William L. Tucker assumed management of the Metropolitan, two years ago, it was dark. During the past two years under his management it proved a successful venture and never missed a salary date. Tucker Brothers are negotiating for a lease on a downtown tract of land where it said sufficient capital can be secured for a new theater to be rushed to completion. In this event Barbara Keinz will be induced to return with an all-new company of stock players. Miss Keinz has many admirers in Oklahoma City. It is reported that the Metropolitan will be remodeled for the coming season by new lessees.

WHITE PLAINS STANDS RAISE

K. T. Marvin, manager of the Marguerite Fields Stock company at the Palace Theater, White Plains, N. Y., tried a successful, but daring, experiment when he raised the admissions after the company had completed their ninth week. The top price had been fifty cents, but Mr. Marvin decided that if he was to offer late releases and make the theater pay he would have to charge seventy-five. It is to the credit of Miss Fields, her leading man, Ralph Campbell, and her excellent supporting company, that there were eight more people in the audience the Monday night the new prices went into effect than on the preceding Monday. Week April 30, Alma Blake and Earl McClellan scored heavily supporting Miss Fields in the comedy role of "A Full House." Week, May 7, "The Misleading Lady." Miss Fields playing the lady, Mr. Campbell the man from Patagonia, and Mr. McClellan, (the director of the company) playing Napoleon. The houses have been good all week.

"FI-FI" BY STAMFORD AMATEURS

STAMFORD, CONN. (*Special*).—Stamford Theater, April 30-May 1: "Fi-Fi of the Toy Shop," under auspices of the Stamford Y. W. A., was ably presented by an amateur cast including Mrs. Whitman Haff, Mrs. Lena Mason Barnsley, Ada Stark, Dorothy Smith, Mrs. William T. Andrews, Irene Daigleisch, Mrs. Ellery G. Peckham, Lydia Vorsburg, Mrs. George Chadderton, Louise E. Taff, Mrs. Lælia Joel Hulse, Whitman Haff, Howard Kirk, F. W. Bartholomew, Clarence Mix, Ray Higgins and Calvin Miller. The cast was all local talent with the exception of the role of Fi-Fi, which was played by Mrs. Barnsley of Bridgeport. Exceptionally fine singing was rendered by Mrs. Hulse, Mrs. Barnsley and Miss Vorsburg. Great credit is due Mr. Ford for his able and conscientious training of the cast. Leo Ditrichstein in "The Great Lover," May 3, to enormous business.

Mr. Ditrichstein's Summer home is here and of course local people have more than a passing interest in his success.

ROY H. WISDOM.

LAURA HAMILTON
440 Riverside Drive N. Y. City

EILEEN VAN BIENE
AT LIBERTY
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With "HER SOLDIER BOY"

BILLY B. VAN
In "HAVE A HEART"

WILLIAM E. MEEHAN
In "TURN TO THE RIGHT!"
Gaiety Theatre—indefinitely
Direction of WINCHELL SMITH and JOHN L. GOLDEN.

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CARROLL McCOMAS
IN "SEVEN CHANCES"
Management David Belasco

EDITH LYLE
In "JOHNNY GET YOUR GUN"
Management JOHN CORT

AUGUSTA ANDERSON
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Management COHAN & HARRIS

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Disengaged After May 12th

VIOLA KNOTT

LEADING WOMAN
Clifford Devereaux Co.
EN TOUR

Lady Teazle in School for Scandal
Viola in Twelfth Night and Rosalind
Beatrice, Juliet, and Kate Hardcastle

SIDNEY PHILLIPS

WINTER GARDEN

Management MESSRS. SHUBERT.

MARTHA HEDMAN

In "THE BOOMERANG"

Management David Belasco

FLORENCE SHIRLEY

In "A TAILOR-MADE MAN"

Management COHAN and HARRIS

Vera Shore Hamilton Christy

On Tour PEG O' MY HEART

Personal Representative CHAMBERLAIN BROWN

WALTER L. CATLETT

Management Oliver Morosco

"SO LONG LETTY" On Tour

VICTOR MORLEY

In "A REGULAR ARMY MAN"

By Channing Pollock, Rennold Wolf and Clifton Crawford
Direction FRANK EVANS

ADELE BLOOD

In "THE MANNEQUIN"

By EDGAR ALLAN WOOLF Direction AUGUSTIN GLASSMIRE

M. S. BENTHAM, Representative

BRENDA FOWLER

In PETTICOAT POLITICS

By MISS FOWLER Direction JENIE JACOBS

HARRY WEBER

Presents

HERMINE SHONE

WILMINGTON, DEL.

WILMINGTON, DEL. (Special).—The week in the local theaters, beginning Monday, April 30, has been a good one. Starting with the new Belasco show, "Tiger Rose," The Playhouse has had exceptionally good houses during the three nights' run of the play. Frank Keenan put on "The Pawn" May 3.

The Garrick's vaudeville bill has for its headliner Bart McHugh's "Kissing School," a tabloid musical comedy girly and whirly. Neil O'Brien's minstrels give the whole of their first part and have made a hit. Chyo and Chyo, a Japanese team, do a really good and novel dancing turn, and there is a first-rate mystery act by J. Warren Keane and Grace White. The remainder of the bill is fair.

In the motion picture houses Pauline Frederick drew heavily two days at the Queen in "Sappho." Virginia Pearson in "Royal Romance," and Earle Williams, in "Apartment 29," divide the remainder of the week. The Majestic gave three days to Marguerite Clark in "The Valentine Girl," while Frances Nelson, in "The Power of Decision," and Vivian Martin and Jack Pickford in "The Girl at Home," closed the week between them. At the Victoria, "Sloth" drew well for its two-day stay, Dorothy Phillips taking the remainder of the week in "Hell Morgan's Girl."

MONTGOMERY F. RAGIO.

DATES AHEAD

Managers and agents of traveling companies and correspondents are notified that this department closes on Friday. To insure publication in the subsequent issue dates must be mailed to reach us on or before that date.

DRAMATIC

ARLISS, George (Klaw and Erlanger and Geo. C. Tyler): N.Y.C. Feb. 26—indef.

BARRIE Playlets (Chas. Frohman, Inc.): N.Y.C. April 14—indef.

BOOMERANG, The (David Belasco): Chgo. Nov. 13—indef.

BOSOM Friends (Lew Fields): N.Y.C. March 9—indef.

BRAT, The (Oliver Morosco): N.Y.C. March 5—indef.

CLARKE, Harry Corson, and Margaret Dale Owen: Empire Theater, Calcutta, India—indef.

COUNTRY Cousin (Klaw and Erlanger and Geo. C. Tyler): Phila., April 23-May 12.

EXPERIENCE (Wm. Elliott, F. Ray Comstock and Morris Gest): Paterson, N. J., 10-12.

FAIR and Warmer (Selwyn and Co.): Phila. Feb. 12—indef.

FAIR and Warmer (Selwyn and Co.): Boston Feb. 5—indef.

FERGUSON, Elsie (Klaw and Erlanger): Springfield, Mass. 10.

FISKE, Mrs. (Cort and Ritter): Minneapolis 7-9. St. Paul 10-12.

FLAME, The (Richard Walton Tully, Inc.): Boston April 23—indef.

GET-RICH-QUICK Wallingford (Cohan and Harris): N.Y.C. 7—indef.

GETTING Married (Wm. Faversham): Chgo. 7-19.

GILLETTE, William (Arthur Hopkins): N.Y.C. Feb. 5—indef.

GOOD Gracious Annabelle (Arthur Hopkins): Chgo. March 4—indef.

HER Unborn Child (Co. 2): St. Louis 7-12.

HER Unborn Child (Co. 3): Phila. April 30-May 12.

HIS Bridal Night (A. H. Woods): Boston April 9—indef.

HODGE, William (Lee Shubert): Indianapolis, Ind. 7-9.

HOLMES, Taylor (Joseph Brooks): Bklyn. 7-12.

IRVING Place Theater Co.: N.Y.C. Sept. 26—indef.

KNIFE, The (A. H. Woods.: N.Y.C. April 23—indef.

LILAC Time (Selwyn and Co.): N.Y.C. Feb. 5-Mar 12.

LITTLE Bit of Fluff: Montreal 7-12.

MAN Who Came Back (William A. Brady): N.Y.C. Sept. 2—indef.

NAZIMOVA (Chas. Bryant and Walter Wanger): Phila. 7-12.

NOTHING But the Truth (H. H. Frazee): N.Y.C. Sept 14—indef.

O'HARA, Fiske: Pittsburgh April 30-May 12.

OLD Lady 31 (Lee Kugel): Bklyn. 7-12.

OUR Betters (John D. Williams): N.Y.C. March 19—indef.

PALS First (J. Fred. Zimmerman, Jr.): N.Y.C. Feb. 26—indef.

PAWN, The (Plymouth Producing Co.): Pittsburgh 7-12.

PETER Ibbetson (Lee Shubert): N.Y.C. April 17—indef.

POST, Guy Bates (Richard Walton Tully, Inc.): Boston March 5—indef.

SEVEN Chances (David Belasco): Milwaukee 6-12. Chgo. 13—indef.

SKINNER, Otis (Chas. Frohman, Inc.): Rockford, Ill. 9. South Bend, Ind. 10. Kalamazoo, Mich. 11. Battle Creek 12. Lansing 14. Bay City 15. Ann Arbor 16. Jackson 17. Grand Rapids 18-19.

TAILOR-Made Man (Cohan and Harris): Boston March 12—indef.

TAYLOR, Laurette (Klaw and Erlanger and Geo. C. Tyler): N.Y.C. Nov. 27—indef.

13TH CHAIR (William Harris): N.Y.C. Nov. 20—indef.

TIGER Rose (David Belasco): Balto. 7-12.

TREASURE Island (Charles Hopkins): Boston 7—indef.

TURN to the Right (Winchell Smith and John Golden): Chgo. Jan. 14—indef.

TURN to the Right (Winchell Smith and John Golden): N.Y.C. Aug. 17—indef.

UNCLE Tom's Cabin (Wm. H. Kibble): Cleveland 7-12. Detroit 13-19.

UPSTAIRS and Down (Oliver Morosco): N.Y.C. Sept. 25—indef.

WASHINGTON Square Players: N.Y.C. Aug. 30—May 12.

WILLOW Tree (Cohan and Harris): N.Y.C. March 6—indef.

WOMAN Thou Gavest Me (Messrs. Shubert): Boston April 11—indef.

YEAR of the Tiger (John Craig): Boston April 24—indef.

PERMANENT STOCK

AKRON, O.: Music Hall.
ALBANY, N. Y.: Harmanus.
BATTLE CREEK, Mich.: Nancy Boyer.
BOSTON, Mass.: Copley.
BRIDGEPORT, Conn.: Lyric.
BROCKTON, Mass.: Hathaway.
BROOKLYN: Fifth Avenue.
BROOKLYN: Grand.
BUTLER, Pa.: Majestic.
DENVER: Denham.
DES MOINES, Ia.: Princess.
ELKHART, Ind.: Orpheum.
ELMIRA, N. Y.: Mozart.
FARGO, N. D.: Orpheum.
GRAND RAPIDS, Mich.: Columbia.
GREEN BAY, Wis.: Bijou.
HAVERHILL, Mass.: Academy.
LAFAYETTE, Ind.: Family.
LOS ANGELES: Morosco.
LOWELL, Mass.: Opera House.
LYNN, Mass.: Auditorium.
MALDEN, Mass.: Auditorium.
MILWAUKEE: Shubert.
MINNEAPOLIS: Shubert.
MOBILE, Ala.: Strand.
MONTREAL, Can.: Orpheum.
MT. VERNON, N. Y.: Playhouse.
NEWARK, N. J.: Orpheum.
NEW BEDFORD, Mass.: New Bedford.
NEW HAVEN, Conn.: Hyperion.
NEW YORK CITY: Bronx.
NEW YORK CITY: Lafayette.
NEW YORK CITY: Lexington.
NORTHAMPTON, Mass.: Academy.
OAKLAND, Cal.: Playhouse.
OIL CITY, Pa.: Opera House.
OKLAHOMA CITY, Okla.: Overholser.
PASADENA, Cal.: Savoy.
PATERSON, N. J.: Empire.
PHILA.: Knickerbocker.
PORTLAND, Me.: Jefferson.
PORTLAND, Me.: Keith's.
PORTLAND, Ore.: Baker.
PROVIDENCE: Keith's.
READING, Pa.: Orpheum.
ROCHESTER, N. Y.: Lyceum.
SALEM, Mass.: Empire.
SALT LAKE CITY: Wilkes.
SAN FRANCISCO: Wigwam.
SCHENECTADY, N. Y.: Van Curler.
SCRANTON, Pa.: Poli's.
SEATTLE, Pa.: Orpheum.
SIOUX CITY, Ia.: Grand Opera House.
SOMERVILLE, Mass.: Somerville.
SPOKANE: American.
ST. JOSEPH, Mo.: Tootle.
ST. LOUIS: Players.
ST. PAUL: Shubert.
SYRACUSE, N. Y.: Empire.
SYRACUSE, N. Y.: Welting.
TOLEDO: Palace.
TRENTON, N. J.: Trent.
UNION HILL, N. J.: Hudson.
WASHINGTON, D. C.: Poli's.
WHITE PLAINS, N. Y.: Palace.
WICHITA, Kan.: Empress.
WILKES-BARRE, Pa.: Nesbitt.
WINNIPEG, Can.: Winnipeg.
WORCESTER, Mass.: Grand.
YONKERS, N. Y.: Warburton.
YOUNGSTOWN, O.: Grand Opera House.

OPERA AND MUSIC

ABORN Grand Opera Co. (Milton and Sargent, Aborn): Pittsburg 30—indef.

ABORN Grand Opera Co. (Milton and Sargent, Aborn): N.Y.C. May 7—indef.

BEAUTIFUL Unknown (Messrs. Shubert): Boston April 7—indef.

CANARY Cottage (Oliver Morosco): N.Y.C. Feb. 5—indef.

CHICAGO Opera Co.: N.Y.C. April 23—indef.

EILEEN (Joe Weber): N.Y.C. March 10—indef.

HELD, Anna (Messrs. Shubert): N.Y.C. 7-12.

HER Soldier Boy (Messrs. Shubert): N.Y.C. Dec. 6—indef.

HIGHWAYMAN, The (Messrs. Shubert): N.Y.C.—indef.

HIS Little Widows (G. M. Anderson and Lawrence Weber): N.Y.C. April 30—indef.

HITCHCOCK, Raymond (Chas. Dillingham): Chgo. April 1—indef.

KATZENJAMMER Kids (Gaskolo-Gatts and Clifford): N.Y.C. Jan. 15—indef.

LOVE o' Mike (Elisabeth Marbury and Lee Shubert): N.Y.C. Jan. 15—indef.

OH Boy (F. Ray Comstock): N.Y.C. Feb. 20—indef.

PASSING Show of 1916 (Messrs. Shubert): St. Paul 6-12.

PASSING Show of 1917 (Messrs. Shubert): N.Y.C. April 26—indef.

POM Pom (Henry W. Savage): Mansfield, O., 9. Canton 10. Youngstown 11, 12. Alliance 14. Akron 15. Erie, Pa. 16. Elmira, N. Y. 17. Ithaca 18. Binghamton 19. Oswego 21. Auburn 22. Watertown 23.

PRETTY Baby: Kansas City 7-12.

SO Long Letty (Oliver Morosco): Phila., April 9—indef.

VERY Good Eddie (Mayfair Comstock): Chgo. April 15—indef.

WHEN Johnny Comes Marching Home (F. C. Whitney): N.Y.C. 7—indef.

WILSON, Al H. (Sidney R. Ellis): Detroit 6-12.

YOU'RE in Love (Arthur Hammerstein): N.Y.C. Feb. 6—indef.

MISCELLANEOUS

RINGLING Brothers Circus: Balto. 16, 17.

THURSTON the Magician (Jay Klink): Akron, O. 7-12.

LETTER LIST

For professional first-class mail only. Circulars, post-cards and newspapers excluded. No charge except for registered letters, which will be re-registered on receipt of 10 cents. Letters will be personally delivered also on written orders or forwarded on written instructions. Mail is advertised for two weeks, held at this office for two weeks longer, and then returned to the post-office.

MEN

Bond, F. G., A. Brander, Neil Burgess, B. B. Byron.

Carleton, Henry, Frank C. Carter, John Leslie Cherry, Diggs, Dudley, Earl T. Divire, Friml, Rudolph, Grove, Ranchall, Hackett, Norman, George B. Hare, Frank Herbert, William F. Hooker.

Kane, Robert, Abe Kaufman, Ralph Kellard.

Lacoste, Rene, John Lyons.

McBarnes, Howard, W. J. McCarthy, Donald MacMillen, Harvey Mathews, Ivan Miller, Hal Mordaunt.

Newhart, Charles E. William Norris.

Roberts, H. F., Wallie Roberts, Ernest Rowan, Carl Runyan.

Smith, Lester A.

Thorne, Robert, C. Don Triplett.

Vinton, Ed.

Ward, George, Rexford Wheyland, Frank Wolf.

WOMEN

Allen, Ricca, Louise Ames, Janice Armond.

Barrett, Nell, Mrs. L. C. Batcheider, Edna Bern, Eugenie Blair, Gertrude Brain, Jessie Brink, Ruth Brunt.

Cameron, Peggy, Alice Clements, Nanette Comstock, Lucille Cunningham.

Darlington, Rhoda, Emy West Donnelly.

Eames, Mona S.

Ferris, Florence Stone.

Gamble, Edna, Ada Gilman, Louise Gunning.

Hall, Mary, Ruby Hallier, Jane Haven, Florence Haynes, Jane Wheatley Herbert, Helen Howard, Sara Hubbard, Hurley Huxley.

Irving, Isabel.

Knott, Rosella, Louise Kyle, Latham, Hope, Lora Lawrence, Ethel Lorraine, MacFayden, Mrs. Harry, Pauline McLean, Norma McLeod, Joyce Meredith, Norma Mitchell, Nadonis, Princess, Alice L. Nash, Frances Nathens.

Perrier, Gabrielle, Aileen Poe, M. A. Powell.

Rapport, Helena, Virginia Reid, Helen Reinhold, Helen M. Ryerson.

Shields, Katherine, Florence Shirley.

MOTION PICTURES

THE MIRROR MOTION PICTURE DEPARTMENT, ESTABLISHED MAY 30, 1908

FILM PATRONS TO PAY WAR TAX

Is Recommendation of Producers' Committee of the National Association—Consider Aids to the Government at Meeting

To consider ways and means of meeting the motion picture end of the Federal war tax on amusements, a meeting of the producing branch of the National Association of the Motion Picture Industry was held last week at headquarters and a resolution adopted recommending to the Executive Committee that the public be made to pay the levy to be imposed by the Government. This would mean, probably, that the playgoer, in buying his admission ticket, would be compelled to buy a second ticket for the war revenue.

There is now under consideration by a sub-committee of the Ways and Means Committee of the House of Representatives a measure taxing all amusement tickets 10 per cent., a levy that is expected to raise between $75,000,000 and $100,000,000 annually. Of this sum nearly half will be paid by the film interests.

Theodore Mitchell of the David W. Griffith enterprises, reported that he went to Washington more than a week ago and consulted with Claude Kitchin, chairman of the House Ways and Means Committee; Secretary of the Treasury McAdoo, and other Government officials with regard to the amusement tax. Mitchell reported that at the time all of the officials had only one thought in mind, and that was the raising of $75,000,000 from amusements to be paid by the public. The feeling in Washington was, according to Mr. Mitchell, that those who could afford to go to theaters in war time could also afford to pay ten per cent. war tax on their tickets.

An executive meeting of the National Association was held Saturday, at which it was decided no action should be taken until after the report of the Ways and Means Committee. It is possible the Executive Committee may go to Washington to aid in any way possible. It is distinctly understood that the film executives will take no step to embarrass the authorities in the slightest degree.

TAX BILL NOT EXPECTED TO PASS

Has Been Reported Favorably by Assembly Rules Committee, But Has Still a Long Way to Go

ALBANY, N. Y. (*Special*).—While the Wheeler film bill has been reported favorably by the Assembly Committee on Rules, and is scheduled for final passage to-night (Monday), it is by no means "out of the woods" as yet.

Although substantial reductions in the proposed film tax levy have been made, the censorship feature is still regarded as paramount and the National Association of the Motion Picture Industry, which has engineered most of the opposition to the measure, is still firmly opposed to censorship in any form.

There is at this time believed to be small chance of the bill ever being enacted as a law. Indeed, it is the opinion of those in close touch with the situation here that there will be no film legislation enacted this term.

The amendments in the Wheeler measure are in the form of reductions of the license fees and the addition of an appropriation of $50,000 to meet the expenses of the proposed State Motion Picture department.

While there is of course a possibility of the bill being acted upon before the Legislature adjourns this week, it is considered far from likely.

H. O. DAVIS IS NO LONGER WITH UNIVERSAL

Resigns Office and May Go to Triangle, Is Report

H. O. Davis, General Manager of Universal City, has resigned from the Universal Film Manufacturing Company, and his resignation has been accepted by the Board of Directors. As an evidence of the regret with which the company has accepted Mr. Davis's resignation, the following extract from a letter to him is presented. The letter was written by R. H. Cochrane, vice-president of the Universal Company.

"This is a sort of good-bye letter in which I want to say that I am mighty sorry we could not induce you to stay with the company and go on with your good work. It was only when you seemed to sigh for other worlds to conquer that I finally cast my vote with the others to accept your resignation."

It is reported that Henry McRae is succeeding Mr. Davis at Universal City, but this could not be verified at Universal New York offices. A further report is that Davis may go to the Culver City Triangle studios and that Thomas H. Ince will come to New York for the company. This also was unverified by Triangle here. That Mr. Ince would come to this city was, in fact, denied by J. Parker Read, his New York representative.

OLGA PETROVA,
In "The Undying Flame"—Lasky-Paramount.

MAXINE ELLIOTT TO SAIL

Goldwyn's great stars possess a high degree of war-time courage, which atrocities on the high seas have not succeeded in diminishing. Maxine Elliott, the celebrated beauty who has just finished two productions for Goldwyn, is about to set sail for England, where she will spend a part of the Summer before resuming her war relief work.

Miss Elliott interrupted her relief work in Flanders to make a hurried trip to the United States early last December, and no sooner had she landed on American soil, than the Goldwyn Pictures' officers succeeded in beguiling her into motion pictures.

FILM SHOWS HOW TO FARM INTENSIVELY

At Request of Agricultural Department Subject Used in Pictographs

At the request of the Department of Agriculture, the Bray Studios have included in the 67th Paramount-Bray-Pictographs a graphic lesson in how to make waste places yield their share of foodstuffs.

The Federal Government is trying to impress the need of intensive farming upon every citizen throughout the country and it is believed this film will be an aid. It is particularly timely and is handled in a way that is sure to be interesting. The subject is covered from many angles. First, are shown methods of cultivating the little back-yard garden and how to make such a plot produce at least enough garden truck, to provide generously for the family. It then jumps to the pretentious farm. Here the modern methods of farming with the aid of the many improved machines is shown. The boon of present-day gentlemen farmers, the light tractor, goes through it's paces for the camera. The work done by this remarkable gasolene-propelled machine is quite astounding and it's many applications and flexibility with small up-keep cost, have given it the name of "farm-flivver" in the rural communities.

Many of the scenes in this picture were taken on the estate of one of America's millionaire farmers and show him hard at work, tilling the soil with some of his farm hands.

HART COMING EAST

Favorite Triangle Actor Due in New York Next Week

William S. Hart is coming East for a month's vacation to renew old friendships in New York and incidentally to settle the final details of his new contract with the Triangle executives.

The famous Western actor left Los Angeles on Tuesday, May 8, at 10 A. M., over the Santa Fe, and will arrive in New York about one week later. He will be greeted in the various large cities through which he will pass by local exhibitors, and will make short addresses wherever train connections permit. In Chicago and Pittsburgh extensive plans are now under way for the entertainment of Mr. Hart. He will be accompanied by a publicity man, camera man and a small personal staff.

Mr. Hart is a prominent and exceedingly popular member of the Lambs Club, and was one of the men appointed to handle the business details of the rebuilding of that famous institution.

CONTROLLING FILM STORAGE

INDIANAPOLIS, IND. (*Special*).—Jacob H. Hilkene, commissioner of buildings in Indianapolis, has completed the first draft of an ordinance to regulate the storing of motion picture films to prevent such accidents as the Colfax building fire last week, when six persons lost their lives. The measure contains recommendations made by W. I. Stone, engineer for the Indiana inspection bureau, and Paul T. Sullivan, assistant state fire marshal. Before it is submitted to the city council it will be studied carefully by the three men.

MRS. VERNON CASTLE,
Featured in Pathe Productions on Gold Rooster Program.

PATHE RE-ELECTS OFFICERS

Annual Directors' Meeting of Exchange Held and J. A. Berst's Administration Is Accorded High Praise—Business Never Better

Several important things are noted in the report of the annual meeting of the Directors of Pathe Exchange, Inc., which occurred at 25 West Forty-fifth Street, New York, April 24. In the first place it was developed that business is better than ever before with Pathe.

J. A. Berst was heartily praised for his successful managership during the past twelve months, and it was felt that to his untiring efforts and the wisdom of his policies is due the credit for the great strides made by the Pathe organization and the notable increase in business.

Pathe Program Doubled

The Pathe program has been doubled in size, but the increased quantity of footage has been accompanied by an even greater increase in quality. Mr. Berst has been endeavoring and with marked success to give exhibitors confidence in the Pathe product by releasing only pictures of box-office value. Coincident with this has also come a betterment in service until today complaints from exhibitors have reached a minimum. A business built upon the basis of value and service may be truthfully said to be built upon the solid rock.

By adopting the policy of Box-Office Value Stars only, Mr. Berst has immeasurably strengthened the Pathe program. "Here today and there tomorrow" is true of Pathe stars in the past only. By engaging Mrs. Vernon Castle at a very high figure, Mr. Berst showed his recognition of the value to exhibitors of great names and his willingness to pay high for them. In Mrs. Castle, he confidently believes, Pathe has a star whose drawing power is surpassed by none on the screen. The phenomenal success of "Patria" and numerous letters from exhibitors bear him out in this.

Re-elect Officers

The officers were all re-elected as follows: Charles Pathe, president; J. A. Berst, vice-president; J. L. Madieu, treasurer; Paul Brunet, assistant Treasurer, and A. B. Rousseau, secretary.

CONVICT FILM PIRATE

CHICAGO, ILL., (*Special*). — Herman Abramovitz, alias Herman Abrams, was convicted before Judge Robert E. Crowe, in the criminal court here on a charge of film piracy preferred by the Mutual Film Corporation, for having received and sold three stolen Charlie Chaplin comedies, "The Count," "The Vagabond" and "The Fireman."

Sarony.

MADGE KENNEDY.
Goldwyn.

Copyright, World Film.

REGINA BADET.
World.

GOLDWYN TO TAKE ACTIVE PART IN THE EXPOSITION AT CHICAGO IN JULY

Stars and Exhibit of Company Will Be Prominent Features of Big Show

Among the foremost and most active participants in the Exposition of the Exhibitors' League at Chicago, July 14 to 22, will be Goldwyn Pictures, which has taken space for its headquarters on the main aisle of the Coliseum, immediately facing the entrance of the big convention hall.

The Goldwyn display will be designed by three noted painters and scenic artists: Hugo Ballin, Robert Edmond Jones and Everitt Shinn.

Goldwyn officers and stars will be in attendance and a cable received yesterday from Mary Garden, who is now in Paris, brings the news that she will return to America in time to take part in the exposition as Goldwyn's chief representative. Mae Marsh and Madge Kennedy are expected to stop work in the Fort Lee studios long enough to devote several days to the convention.

NOVEL EDUCATIONAL FILMS FROM SELIG

New Wild Animal Pictures to Be Produced—Other Announcements

The Selig Company has entered the field of educational films in an entirely new and interesting manner. The E. & R. Jungle Film studio of Los Angeles has been leased and there, amid quiet surroundings and under the direction of C. E. Edwards, a man who has made a life study and work of wild animals, films are made depicting the life and care of wild animals and birds in their native haunts. Wild animals and their young are shown at close range, and the studies are treated in a way that will hold the interest of the smallest child, yet not detract from the main educational idea. The Selig Company is peculiarly well equipped to produce such wild animal studies for William N. Selig has one of the most valuable privately owned collection of wild beasts and birds in the world.

"The Mystery of No. 47," a Selig Red Seal play, for release in K. E. S. E. on Monday, June 4, has been placed in production at the Selig studios, Chicago. Otis B. Thayer is the director in charge. Ralph Hers is the star.

William N. Selig announces the forthcoming release in K. E. S. E. of a series of farce comedies, each two reels in length. The first, founded on the Hoyt comedy "A Hole in the Ground," will be released on May 21. Others to follow will include "A Brass Monkey," "A Rag Baby," etc.

FIRST GLORIA JOY PICTURE FINISHED BY BALBOA

Supported by Colored Lad—Another Jackie Saunders Film

Gloria Joy has completed her first picture of the new series of "Little Mary Sunshine" plays at Balboa studio and will begin at once on the new one which Will M. Ritchey has just completed for her. The baby star is supported by the little black boy, Leon Perdue, who made such a hit in "Shadows and Sunshine" and "Told at Twilight." In this new play the two children do some stunts that are bound to delight the hearts of the millions who have been made happy by these child plays. Little Leon is as good as Kemble's pickaninnies at their best and if the little fellow doesn't get "up stage" he'll be a Bert Williams one of these days.

"Betty Be Good" is the title of the Jury Horkheimer-Mutual release starring Jackie Saunders. The excellence of the story is guaranteed by the fact that Will M. Ritchey is the author, and Jackie Saunders has seldom done better work than in the part of "Betty." Her antics in the kitchen when she attempts to bake bread are funny enough to break up the war.

HELEN HOLMES.
Signal-Mutual Company.

FINE CHARACTERIZATION

Helen Jerome Eddy Does Good Work in Morosco Film

Helen Jerome Eddy who has already established an enviable reputation as a character actress reaches the climax of her screen performances as Mrs. Guido Bartelli in support of George Beban in the Morosco-Paramount picture "The Marcellini Millions." The very fact that Miss Eddy plays the role of Beban's wife in the picture, thereby being brought continuously upon the screen, with Mr. Beban, the greatest Italian character actor of the present day, subjects her to the most searching test that anyone could undergo.

Willard Mack's powerful story of the California gold mines, "The Highway of Hope," in which Kathlyn Williams and House Peters co-star, has been completed by the Oliver Morosco Photoplay Company and is scheduled for release by Paramount on May 17th. The story was prepared for the screen by Harvey Gates and the cast in support of Miss Williams and Mr. Peters includes Jim Farley and Harry DeVere.

ADOPTS SUMMER POLICY

Manager T. A. Boyle of the Playhouse, Rutland, Vt., has a Summer policy going into effect May 7, and continuing to Sept. 3, during which time he will run feature pictures, with a symphony orchestra, at popular prices. These prices he will maintain regardless of the merit or class of bookings which include, Geo. M. Cohan, in "Broadway Jones," "Seven Deadly Sins" and Fox and Triangle Service. This house, in winter, plays regular attractions.

POLAND WROTE IT

Joseph I. Poland, author of many scenarios and adaptor of others is also responsible for "The Auction of Virtue" which is an Art Drama release with Naomi Childers as star. Mr. Poland's name was inadvertently omitted from the review of the picture.

JESSE L. LASKY ANNOUNCES PLANS

Revolutionary Producing Methods to Be Put Into Effect at Studios of Company

After his first visit to the Lasky Studios in California in six months, Jesse L. Lasky, vice president of the Famous Players-Lasky Corporation, in charge of the producing activities in the four studios, has returned to New York and outlines a new system of motion picture producing, revolutionary in effect.

"We are putting into immediate effect," said Mr. Lasky, "a plan of producing to fit Famous Players-Lasky Corporation's announcement made by Mr. Zukor last week, that commencing in August the Paramount Pictures Corporation will adopt the open-booking system of distribution. We recognize the fact that under such a system of distribution each picture and each star must be judged individually and not in coordination with other productions. To this new problem I have given a great deal of thought and we have adopted the following method of production, based on my conclusions: 'That photoplay producing is a fine art and not a manufacturing business, and that best results are obtained by individual expression and unrestrained development.'

"Each director in our four studios will be absolutely independent to produce to the best of his efficiency and ability. With the discontinuance of a central scenario bureau each director will have his own writing staff and the author will continue active work on every production until its conclusion, staying by the side of the director even when the film is cut and assembled. We have arranged for the directors to make the kind of pictures they like most to do and the kind they do best of any. This will absolutely abolish the old-time system of deciding arbitrarily, upon a subject and insisting that it be made.

"At the Lasky studio, for instance, Cecil B. De Mille will work out and expand along the lines of producing which have made him internationally famous.

"George Melford, who is without a peer as a producer of Western dramas, will concentrate and specialize on this form of photodramatic art. William C. De Mille, whom we have engaged as a director, transferring his abilities from the scenario department, will place special stress on dramatic stories much after the style of the David Belasco stage productions. Marshall Neilan, whose notable version of Robert Louis Stevenson's 'The Bottle Imp,' is the most talked of subject in months, will develop his productions along the lines of fantasy and beauty. Robert Leonard, as heretofore, will concentrate on the story of great heart interest and pathos. Lou Tellegen's first directed picture was more than gratifying. Frank Reicher, by reason of his years of experience as an artist in European theaters, will devote himself to continental stories and productions. Milton E. Hoffman will continue in general charge of the Lasky Studio business affairs.

"The same new principles of production will apply also to the Pallas-Morosco Studio, of which Charles Eyton is manager. The directors now working there are: R. Thornby, W. D. Taylor and Donald Crisp.

"At the Famous Players Studio in New York, of which Albert Kaufman is manager, Hugh Ford, J. Searle Dawley, Joseph Kaufman and Robert Vignola, will work along the lines guaranteeing their best individual efforts.

"Maurice Tourneur, who was engaged for a long period before I went West, and Francis Grandon will apply these methods to their productions at the Famous Players-Lasky Studios at Fort Lee, N. J."

CIVIL WAR SETTING FOR ENID BENNETT PLAY

New Triangle Picture Said to Be Charming—Other Production Announcements

With Enid Bennett in the star role, one of the most charming plays that has been developed in the Triangle-Ince studios in many weeks is now nearing completion.

Miss Bennett has had the unique experience of stepping from the speaking stage of Australia and New York into immediate popularity on the screen that bears all of the indications of being both genuine and permanent.

In this new play Enid will appear as the granddaughter of a veteran of the Civil War. There is a delightful charm and novelty in the handling of the story by C. Gardner Sullivan, and there will be unique reality in its staging.

One of the largest of the United States homes for old soldiers is located within ten miles of the Culver City studios, and here hundreds of grizzled veterans who have fought from Bull Run to Appomattox spin their yarns under the eucalyptus and pepper trees these balmy Spring days. Against the background furnished by these real old "boys in blue," Miss Bennett will take part in as pretty and swift-moving a romance as ever gladdened the heart of a picture fan.

Charles Ray and Seena Owen are the stars of the Triangle feature productions released May 27. Thomas H. Ince will present Charles Ray in a powerful social drama of deep contrasts entitled "The Millionaire Vagrant," written by J. G. Hawks and directed by Victor L. Schertzinger. Seena Owen is being starred in an O. Henry story, "Madame Bo-Peep," taken from "Madame Bo-Peep of the Ranches," one of his best-known Western stories. Chester Withey is the director of the production, which will probably be the last filmed at the former Fine Arts studio in Hollywood.

"WITHIN THE LAW" MAKES GOOD ON SCREEN

Vitagraph Picture Is Received with Acclaim

It is stated that the reception accorded the Vitagraph film version of "Within the Law" has broken all records. Virtually all of the critics and many of the performers who had taken part in some one of the companies presenting the picture when it was staged as a legitimate performance, attended the opening of the picture at the Broadway Theater, New York. That the critics were surprised at the strength of the picture they acknowledged in their lavish-written praise. The legitimate performers expressed their praise in no uncertain way, both during and after the performance.

Greater Vitagraph has decided to release "Within the Law" on May 14, the showing at the Broadway Theater being a pre-release. Already the home offices of V.L.S.E., through which the picture will be released is literally besieged with exhibitors seeking first call on the booking. The exhibitors also are making known their desires in telegrams and letters.

Walter W. Irwin, general manager of V.L.S.E., believes that "Within the Law" will break all box-office receipts for a motion picture production.

There is a decidedly military atmosphere in Edison's "The Law of the North," released through Kleine-Edison-Selig-Essanay, that is especially appealing in these days. Canada's police rangers of the frozen North, figure prominently in this stirring drama in which Shirley Mason is featured.

"THE SAINT'S ADVENTURE."
An Essanay Picture.

"HER BETTER SELF."
Pauline Frederick—Famous Players.

JANE COWL DOES MORE THAN HER "BIT"

Goldwyn Star Active in Behalf of Country

Popular actresses, especially when they are beautiful, are seldom at a loss to know what to do with their spare time. In the case of Jane Cowl, now starring in "Lilac Time," a play of which she is co-author, and who, in a few days, will begin work as a star of Goldwyn Pictures, is now occupied as few other women in her profession are.

It is generally known that during the Winter just ended Miss Cowl not only wrote one play in which she is acting, but also completed two other plays, both of which have been accepted for production by Selwyn and Company.

Playing eight performances a week in "Lilac Time" in New York, Miss Cowl has found time to hold an exhibition of French paintings of The Great War; adopt a maimed French soldier whose support she guarantees for a period of years, make supplies for the Red Cross and assist in recruiting work for the Government.

In addition, following President Wilson's announcement of the existence of a state of war with Germany, Miss Cowl re-wrote the finish of her play to change it from an unhappy to a happy ending.

In her recruiting work she had thus far filled ten engagements and spoken at the enlistment booths in as many sections of Greater New York, besides attending enlistment meetings outside of Billy Sunday's vast tabernacle on Manhattan Island.

Miss Cowl has promised to make ten other appearances before the conscription bill goes into effect.

"A NAKED SOUL" SECOND FRENCH WORLD FILM

Features Susan Grandaise—New Kitty Gordon Feature

World Film announces as the second of the French photoplays purchased by the company, "A Naked Soul," and its publication is listed for June 11. The star of this production is Susan Grandaise, whose old world personations of sympathetic roles are so very popular that they have gained for her the affectionate sobriquet "the sweetest girl in Europe."

Miss Grandaise is but twenty-two years of age, and has been acting upon the screen since she was a little more than fourteen. She was first "discovered" in the Gaumont studio, where she played a number of parts before the full measure of her genius became apparent.

Kitty Gordon's new photoplay for World-Pictures Brady-Made is rapidly approaching completion. It is called "The Beloved Adventuress" and director general William A. Brady is giving a good deal of his personal attention to its development.

There is a very realistic automible smash-up in Alice Brady's new World Picture "Maternity." The heroine, personated by Miss Brady, is taking home the little girl of a woman of whom she is jealous. The car on a wet pavement skids clear across the street and crumpies against the curb.

IMPROVEMENT CERTAIN

"Business of the motion picture theaters throughout the country has reached low tide," said E. Auger, manager of the Eastern division of V. L. S. E., a few days ago after finishing a trip through his entire territory. "From now I look for a steady improvement in attendance and I feel that within a few months the exhibitors will be enjoying a fair degree of prosperity."

ROBERT HARRON AND MAE MARSH. In Goldwyn Picture.

"WHAT THEY STAND FOR"

(Every prominent man in the film industry stands for certain things which vitally concern the business—certain particular features which have been developed to such an extent that they have become part and parcel thereof. It is THE MIRROR'S purpose, each week, to give in compact form an account of what some one prominent man has done in an especial way for the advancement of motion pictures.—Editor.)

EDWARD WARREN

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"PICTURES with a purpose."

That, in a sentence, is what Edward Warren stands for in the motion picture industry. But much more may be said of his plans, his ideals and his views, regarding pictures.

With no announced purpose of "uplifting" the screen, or of preaching, Mr. Warren nevertheless means that every picture he turns out shall have something behind it calculated to make the public think—and think to a purpose. He means that his productions shall point a moral without sermonizing, without becoming mere propaganda.

"To the end that I may turn out pictures of this character," says Mr. Warren, "I have been assured by those who are backing me in the enterprise that, when I have a story which justifies it, the matter of expense will not be considered. My next production, I may say, will be more ambitious, more powerful as to theme, than anything I have done heretofore. I believe that it has a purpose—a real purpose—and one which will have an effect upon the minds of spectators that cannot fail to be beneficial. At the same time it will not be a preachment. The story will be set forth as graphically as possible, and if the lesson is there it will be absorbed without being forced upon those who view the film."

It is impossible to talk with Edward Warren for even a brief time without becoming absolutely impressed with his sincerity. He is actuated by a high moral purpose but seeks to convince none against their will—it is his belief that if the story is forceful enough and really contains the thought it is desired to impress, whatever good it contains will be accomplished and the spectators at the same time be entertained.

Edward Warren is a stickler for artistry, for correctness and for ennobling efforts. He is of the opinion that the screen has a real mission—that there is no better medium for teaching the people the great truths of life—if it be correctly employed.

Many letters and testimonials from persons of high standing evidence the fact that in his latest production Mr. Warren has gone far toward attaining his ideals and in giving the patrons of the photoplay something to think about with profit to themselves.

"NEW" MARY PICKFORD DISCLOSED IN HER LATEST FILM

Such Is the Opinion of Walter E. Greene

According to Walter E. Greene, president of Artcraft, a revelation in Mary Pickford pictures will be evidenced with the release of "A Romance of the Redwoods."

An advance print of this production has just been received at the Artcraft headquarters in New York from the Lasky West Coast studios and immediately after viewing the pictures, Mr. Greene expressed great enthusiasm over its exceptional qualities.

"A new Mary Pickford will be introduced to patrons of high-class photoplays on May 14, when 'A Romance of the Redwoods' makes its initial public appearance," said Mr. Greene. "Although I have seen Miss Pickford in parts that demand much of her histrionic talent I have never viewed her in a role that exacts such wonderful dramatic display. That Miss Pickford is equipped with more than individual charm and personality is most effectively evidenced in this production. This fact is strikingly demonstrated at this time in that her last production, in which she is scoring the greatest success of her career to date, 'A Poor Little Rich Girl,' showed a sweet and charming Mary in a light part, though of great heart appeal. In 'A Romance of the Redwoods,' Miss Pickford portrays an entirely different part which discloses her as an actress of the drama, second to none. Not even her famous curls are seen in this new picture. Undoubtedly her greatest dramatic effort, the photoplay will, I am sure, create a new Mary Pickford of the screen and show that the wonderful popularity of 'Little Mary' is well deserved.

"Coupled with this creation of a new Mary Pickford characterization, is immediately manifested the great art of that master of screencraft, Cecil B. DeMille. The wonderful technique which this picture shows has never before been duplicated."

STEREOSCOPIC FILMS SHOWN

Louis B. Jennings, president of the Standard Films Industries, Inc., held a private showing May 2 of the recent commercially perfected method of stereoscopic printing of motion pictures. The reel that he used for demonstration consisted of scrap film alternating between the plain printing and the new printing of the same subject. The result, while to the uninitiated may only appear a very clear projection, those who constantly look at pictures realized that the Standard Films Industries process carries out the promise of screening the films stereoscopically. The scenics show to the best advantage, but the exteriors and interiors, with characters moving about, have also a depth that is not present in plain printing.

"THE WARFARE OF THE FLESH." Edw. Warren.

"THE LAW OF THE NORTH." Edison.

FURTHER LINDER PICTURES ARE POSTPONED

Illness of Comedian Necessitates This, Says George K. Spoor

Owing to the illness of Max Linder, the announcement is made by George K. Spoor, president of Essanay, that further releases of the famous European comedian's pictures have been indefinitely postponed. Complications have arisen from a wound suffered by Mr. Linder in the war and the foremost physicians of the Pacific Coast have ordered him to abandon for the time the rigorous program to which he subjected himself in the filming of his comedies.

The first three pictures made by Mr. Linder in America—"Max Comes Across," "Max Wants A Divorce" and "Max In A Taxi"—have enjoyed wide popularity and no doubt his temporary retirement from the screen will be deplored by picture patrons.

The first two pictures were made in Chicago during the worst weather of the winter. The third was filmed in Los Angeles under excellent conditions. The transition from the battlefields of France to Chicago, thence to California is blamed by physicians for the complications in Mr. Linder's wound.

"KIDNAPPED" IS ANNOUNCED BY FORUM

Edison Conquest Film Is from Stevenson's Novel

"Kidnapped," a four-reel adaptation of Robert Louis Stevenson's immortal story of adventure, will be the next feature for the Forum program. This Edison Conquest picture was released by Forum Films on May 7.

The producers have reached one of their aims in the production of this picture. They have sought to eliminate all objectionable handling of the sex question, and in "Kidnapped" they have had not the slightest difficulty, for this production has the distinction of not having a woman in it at all.

Some of the most interesting shipboard scenes were filmed off Sandy Hook on an old-fashioned brig chartered for the purpose.

NEW VITAGRAPH SERIAL

Carol Holloway Has Important Role in Film

News has simmered through from the western studio of Greater Vitagraph of the making of a fifteen episode serial that is startling in its action and which will bring into the limelight a female screen star who is said to outshine any woman yet cast for the part of a "Girl of the Plains."

The young woman is Carol Holloway. She takes the only female part in the serial which is said to have been named "Hearts of Flame" and in which she appears as leading woman with William Duncan who not only stars but directs the serial through its intricate workings.

WILL CONTINUE IN FILMS

Harry Rapf, manager of the Robert Warwick Film Company, announces that Mr. Warwick's engagement to appear on the speaking stage under the management of A. H. Woods, will in no way interfere with his motion picture contracts. Mr. Warwick's appearances on the legitimate stage will be confined to New York city, thus permitting him to continue his screen activities without interruption.

The State Rights of the King Bee Billy West Comedy "Back Stage" have been sold to J. Palley of Detroit.

The Exhibitors' Angle

Vitalized News and Views of Especial Interest to Motion Picture Showmen

RIALTO GETS BIG PICTURES

Arrangements have been completed whereby the next two pictures in which Geraldine Farrar appears will be given their first exclusive presentation at the Rialto Miss Farrar is now in Hollywood, California, posing for her first photoplay, since "Joan The Woman." She will complete two pictures during the Summer and Mr. Rothapfel has obtained from the Artcraft Pictures Corporation the right to present both of them at the Rialto before they are seen elsewhere.

The Artcraft Corporation has agreed furthermore to let Mr. Rothapfel have the first presentation of Elsie Ferguson's first picture and all Artcraft productions which are personally supervised by Cecil De Mille. The Rialto already has arranged for all of the Douglas Fairbanks pictures, so that it now is in position to offer its patrons a list of Artcraft stars of unequalled drawing power.

Of almost equal importance is Mr. Rothapfel's announcement that he has arranged with the Paramount Corporation for pre-release rights on their productions starring Olga Petrova, Margaret Illington, and Ann Pennington, respectively. Miss Illington will be seen at the Rialto the week of May 13, in "The Sacrifice" and Mme. Petrova a week later in "The Undying Flame."

NEW TOM MOORE THEATER

WASHINGTON, D. C. (*Special*). — Tom Moore, motion picture exhibitor, has announced the plans for a motion picture theater de luxe to be located on the premises known as the Walter property, 1006-10 F. Street, Northwest. Mr. Moore states that it had been his ambition for many years to build in Washington a theater far surpassing anything in the country. He is one of the pioneer motion picture exhibitors in Washington and will continue to operate the Strand and the Garden Theaters on Ninth Street.

The new theater will seat more than 3,000 persons, and will have its entrance on F. Street and frontage on Eleventh Street.

Mr. Moore is now on a tour of the large cities of the country to obtain ideas from other successful picture theaters to embody in the construction of his theater.

MASTBAUM CONTROLS GLOBE

PHILADELPHIA, PA. (*Special*).—The Globe Theater, of West Philadelphia, last week, went into the hands of Stanley V. Mastbaum, who will conduct it in the future as a motion picture house. It is one of the modern theaters of the city and has a seating capacity of more than 1,500. The theater, while purchased individually by Mr. Mastbaum will be conducted by the Stanley Company, of which he is the head.

The property and theater were purchased from Charles Cunningham, the consideration being $150,000. The house had been conducted previously as a vaudeville and moving picture theater. Mr. Mastbaum during the last year has added several houses to his already large holdings and has built up a circuit of vaudeville and motion picture theaters.

TRAVEL TALKS AT ELTINGE

Beginning Sunday evening, May 13, at the Eltinge Theater, A. H. Woods will present Dwight L. Elmendorf the famous traveler and lecturer in a series of his illustrated travel talks commencing with his lecture "Around the World in Two Hours." There will be two lectures daily with a change of bill every week. The subject of the matinee lectures the first week will be "Northern India."

Robert Warwick, who, with his company of movie actors arrived in Richmond, Va., last Wednesday, where he will work on a number of scenes in "A Modern Othello," his newest feature film, was welcomed at the station by a delegation of the leading citizens of the town, who offered him the keys of the city.

Florence Reed, who is now more than busily at work every day at the Today Film Feature Company studios on her newest screen characterization—the cold, selfish, foolish wife in "Today," states that this is one of the most absorbing and exacting roles she has ever played.

Burton Holmes, the world's greatest traveler, in his 66th weekly trips around the world which he has been personally conducting for Paramount, takes his fellow-journeyers to beautiful Ceylon.

BENJAMIN CHAPIN AS LINCOLN.
(The Lincoln Cycle.)

Where Competition Really Exists

W. J. Hagerty, of Paramount's New Jersey Exchange, contributes the following interesting chat on exhibiting conditions, which may be read with profit by film showmen everywhere. Says Mr. Hagerty:

"When we consider the universal popularity of the motion picture, the fact that it appeals to all classes and all ages and that the price of admission to the motion picture theater is within the reach of all, it is very surprising to learn that only about 17 per cent. of the possible patronage of the average theater attends the shows daily. Attendance in various sections is more or less affected by local conditions, but there is, apparently, no explanation for the lack of interest displayed by the general public in some theaters.

"Two theaters running the same class of pictures will have a vast difference in their attendance. Why?

"There must be a reason for this extraordinary condition. Every theater has in a certain radius, enough people to give it a capacity crowd every day in the year. Some theaters enjoy a very good business while others will hardly clear expenses. Almost every exhibitor who has had to face the problem of getting more business has tried to overcome the condition and has failed simply because he has not analyzed his sales possibilities. He usually finds fault with everything and everyone around him. He blames the pictures, the exchanges, his competitor and even his patrons. He tries every stunt he hears of to boost his receipts, but the result is the same. The "open booking" advocate comes along with his solution and his "specials," the exhibitor buys, tries and the people fail to respond. Then he changes his program pictures around, cancels one, signs for another, cancels that and tries still another, but the results are always the same. All this time his competitor down the street is being condemned to eternal torment because he refuses to retire from the field.

The Sales Problem

"The average exhibitor never approaches the sales problem with the proper spirit. He is so busy thinking up reasons why the people won't come to his theater that he never has time to convince them why they should come. Stop criticising for a while and get right down to facts. Stop experimenting and use your common sense. Establish a permanent policy of good pictures, forget what the other fellow is doing, let the manufacturer solve his own problems and go out and sell the vast number who do not attend your theater.

"The people will never come to the theater just because you own it. They must have a real reason.

"Have you improved your methods of presentation in the last year? Are you keeping pace with the demand of your public for a clean, comfortable theater? Is your advertising of the kind that convinces or do you use the obsolete circus methods? Does your theater merit the slogan, 'Always a good show?'"

The Real Competitor

"Do you realize that the American Home is your real competitor? It is not the other picture house in your neighborhood that prevents you from playing to capacity every night. There is enough business for both of you if you get the proper number of people to come to your theater.

"The home is a very attractive place in the evening, and when you expect people to come out every night, you must furnish something worth while for their consideration. When a man gets his pipe or a cigar and a newspaper and gets into a big chair, or when a woman settles down to read her favorite magazine, it takes a pretty strong attraction to bring them out of the house. You must convince them that they will be entertained.

"The theater must be at least as comfortable as the home, the management and employes must at least be as pleasant as home companions. The general atmosphere of the theater must resemble the atmosphere of the home as closely as possible. Model your theater after the home and you will go a long way towards solving the problem of bigger, better business. Never forget this one big fact. It is the people who remain at home that prevent you from having a full house. It is not the people who go to your competitor. More people remain at home every evening than you will find in both theaters put together.

"Competition of the friendly kind, will help your business rather than hurt it. It it the life of trade and your rival efforts will produce an increased interest in the motion picture. The competition of theaters in New York City is keener than in any other spot in the world, still the average of attendance is higher in proportion of population than in any other section because the theaters have been made attractive and going to the theater in New York is an irresistible temptation. Why not make it the same thing in your section?

Competition made the automobile. It caused the manufacturers to build up the most efficient selling organizations the world has ever known. Clever and attractive advertising was used to create prospects. They never think of how many automobiles have been sold. They think of the great number of people who do not own one or should have a new one. The sales plan of a big automobile company is a very good one for every exhibitor to follow. Think of the vast number of people you would like to have for regular patrons. Don't sit around mourning the loss of business—don't sigh for a Strand—don't be content with 17 per cent. attendance.

"You are not a 'showman' or a circus proprietor. You are a seat salesman. Your employes are your assistants. The front of your theater is your display window. The appointments of your theater are the service that you furnish with every seat you sell and your prospects are in the home, not in the opposition house. This is a new way of looking at your job, try the methods of modern business and your sales will increase accordingly.

"Plan your advertising to bring the people out of the home, make your theater a worthy competitor of the home. Give them entertainment of consistent quality. Present your pictures in a manner befitting their art and you will find a wonderful change in the interest of the people."

OVATION FOR MISS MINTER

William H. Jobelmann, publicity manager of the T and D Circuit, writes from San Francisco as follows:

"Last week we had the pleasure of entertaining Mary Miles Minter, of Mutual, at the Tivoli Opera House, San Francisco, when she appeared on the stage before a packed house and gave an interesting little talk of her screen experiences and a picture now being filmed entitled 'Periwinkle.'

"On Wednesday evening, April 18, Miss Minter appeared at the New T and D Theater, Eleventh and Broadway, Oakland, Cal., America's largest and finest picture palace and was welcomed by over four thousand people with a packed house outside lobby and street. Massed on all sides crowded aisles and auditorium, Mary Miles Minter received an ovation seldom accredited to a star of the screen for Oakland is big, and being big is bigoted and discriminating, but Oakland could not resist the sweet and appealing beauty, and unconscious charm of this little girl, they arose and cheered her unceasingly."

NEW PHILIPSBURG THEATER

The new Rowland Theater, Philipsburg, Pa., opens about May 15 and will be the finest house in Central Pennsylvania, according to Manager A. J. Fleckenstein.

It is of fire-proof construction, seating about 1,200 and will be a combination house, playing photodramas and high-class road attractions. The theater is located 22 miles from Tyrone, on the Pennsylvania Railroad. The population of the town is 4,000, but there is a 20,000 drawing population. The structure cost $150,000.

SEENA OWEN IN "MME. BO-PEEP."
Triangle-Fine Arts.

"THE MAN WHO MADE GOOD."
Triangle, Featuring Winifred Allen and Jack Devereaux.

INDEPENDENT FEATURES

The OPEN MARKET

STATE RIGHTS

ARTHUR SOMERS ROCHE.
Prominent Author Who Is Writing the Houdini Story for Williamson Bros.

FRATERNITY FILMS IS ORGANIZATION OF ACTORS

Completes First Picture, "The Devil's Playground"

Not to be outdone by the combinations of producers, State rights buyers and exhibitors, which have followed each other in quick succession, a number of well-known actors have formed a combination to produce their own features and market them through State right buyers under the brand name, Fraternity Films.

The plan originated last December, Charles Abrams and Arthur Werner of Abrams and Werner worked out the details and the first picture, which was started on January 1, has just been completed. It is a modern drama of Broadway life in nine reels, entitled "The Devil's Playground," written by Dallas Tyler and Harry McRae Webster. Miss Tyler also appears in the picture, while Mr. Webster was its director.

Among the names prominent in Fraternity Films, Inc., are Vera Michelena, William H. Tooker, Robert Cummings, Harry Spingler, George Trimble, Dallas Tyler and Abrams and Werner, who are looking out for the business interest of the organization.

NEW WARREN PICTURE

Written by Rufus Steele and Directed by H. E. Farnum

Edward Warren, producer and director of the "Warfare of the Flesh," has started work on the second production to be released under his own trademark. He has engaged Rene Guisard, formerly of the Triangle and Goldwyn forces as his cameraman and Henry Allen Farnum as his technical director, formerly with some of the leading producers in the business and remembered as the technical man on the Kalem super picture, "From the Manger to the Cross," the feature staged in the Holy Land. The entire working staff is not quite complete at this time, but a studio has been leased for a long term and work is progressing rapidly. The new scenario is by Rufus Steele, of the *Saturday Evening Post* staff and author of many big feature plays.

NEW EDGAR LEWIS PLAY

Mitchell Lewis Will Appear in the Cast

Preparations are rapidly being completed by Edgar Lewis, who recently finished the first picture under his own management, "The Bar Sinister," bought outright by Frank G. Hall, for the production of another special feature to be sold to State rights buyers. Mitchell Lewis, who appeared under Edgar Lewis in "The Barrier" and "The Bar Sinister" will also appear in his next drama.

HAS TEN COMPANIES OUT

Sol L. Lesser, president of the All Star Features Distributors, Inc., of San Francisco, announces that he now has ten companies playing his big film productions as road attractions touring the States of California, Nevada and Arizona. They are as follows: "Intolerance," 2; "Civilization," 3; "War Brides," 2; "Twenty Thousand Leagues Under the Sea," 2; "The Whip," 1.

Mr. Lesser has just purchased the California and Arizona rights to the Paragon Film Corporation's dramatization of the Drury Lane spectacle, "The Whip."

IT'S UP TO THE EXHIBITOR

He Must Learn How to Exploit Pictures Properly to Get the Full Value Out of Them

(State Right Operator of Cleveland, Ohio)

By H. J. Garfield

(The following article is valuable because it gives the opinions of a man who has followed the film business for years, is now engaged in State Rights operations and has recently traveled over the country extensively, investigating conditions. Mr. Garfield is in New York closing negotiations for "The Submarine Eye" and other output of the Williamson Brothers Submarine Film Corporation.—Editor.)

After everything else possible has been done in the motion picture business, after the best production that can be made is released—it remains for the exhibitor to complete the work. It is up to the exhibitor. He must learn how to exploit a picture properly. This obtains even more particularly in the case of the independent feature than the program picture.

It is rapidly becoming apparent that the picture business is following the lines of the legitimate, is settling down to a solid basis and that only the principles of real showmanship applied by those who exhibit pictures can make them successful.

I have recently traveled through nineteen states to ascertain just what was desired by exhibitors of State rights pictures. I visited many showmen; I found to my satisfaction that the experienced men were getting into the picture game more and more, that the theaters are improving, that many of the big houses are preparing to show films. And I learned this—that what the public wants, what the buyer of independent pictures must have, are red-blooded, virile, American dramas. The sex picture, the story filled with sickly sentimentality, the padded, overdone, insufficient plot—these things are all of the past. The public won't have them any more.

Of course, it is easy to say what the people want—it is another thing to supply that requirement. Big pictures—I don't mean in footage, for anything from five reels up, may be termed a superfeature—are not made every day. And it is no use trying to bolster up an ordinary picture and label it "Superfeature" because it won't get by.

Overproduction Blamed

There has been too much padding, too much overproduction of mediocre pictures. That is what ails the market and that is why it is undergoing changes. Necessarily, the development of the open market indicates the end of the program system. The problem in a nutshell is to turn out pictures big enough to warrant exploitation and then to educate the exhibitors to exploit them properly. They must learn how to interest the people, arouse their curiosity. And here is where the novelty picture is desirable—if it is otherwise worth while—it gives material for advertising.

As to methods of booking, I believe that where the exhibitor knows his business, the principles of showmanship, is able to judge a picture's quality and estimate its probable drawing power, he should book on a flat rental basis. He will make more in the long run than by splitting up, on a percentage policy. But where the showman is timid, isn't sure of his ground, the latter method may be the best. I try personally, to dispose of all my films on a rental basis.

Day of Big Things

The smaller State rights man is fast dropping out of the running. To handle productions that are worth while, it takes money and brains—and experience. Don't overlook the experience. Buying and selling independently must be done on a showmanship basis. It is now certain that the film business is resting upon that basis. The change started four years ago and today has almost arrived at the goal of legitimate production and exhibition.

The "Fan" is a Joke

The "fan," so-called, is a joke. The star is also rapidly fading. There are only a few of them left—worthy of the name. Pictures must carry themselves, must have plot and purpose and originality and virility—regardless of who is playing in them. The "fan" idea has resulted in producing many inferior pictures just to provide vehicles for a lot of "ham" actors whom the producers fondly imagine the photoplaygoers are crazy to see. That's behind us. Ahead lies the open road for better pictures, of real merit, novelty-pictures such as "The Submarine Eye" which I am handling, with other output of the Williamson Brothers, in Ohio, Kentucky and Indiana.

The small town exhibitor must pattern after the methods of the big city man, as far as posible, in the choice of films. It would be better for him to show only two pictures a month, if those are properly exploited, then a new one every day. You can't make money every day—that's almost out of the question. Why not put on a winner twice a month, then—and do real business with it? The small town showman should study showmanship. He needn't be an expert in every line, but he must get the fundamentals down and put them into practice.

It is up to the producer to turn out the right kind of films and the sooner he ceases trying to put over sexy pictures as superfeatures the sooner he'll begin to make money. The people don't want them, as I said before. I learned that when I toured the country and talked to exhibitors in every city and town.

I have had some ten years' experience in the film business. I started out handling fight films, then I had "Dante's Inferno"—and made a success with it. And I have had to learn, just like every one else. Today, I say that there is a greater demand than ever before for good pictures—and when I say good, I mean good—pictures that will set people talking and make them tell their friends to go and see the show. And it is up to the exhibitor to book that kind of pictures and then tell his patrons about them in a way that will make them want to come and bring their friends. Fewer pictures and better—that is what we must come to. The way to make people patrons of the photoplay is to make them hungry for pictures and you can't do that by stuffing them full of mediocre slush.

I see only success ahead if men in all branches of the industry will heed the handwriting on the wall.

PARALTA ANNOUNCEMENT

Will Control Productions of Bessie Barriscale Co.

Carl Anderson, president of Paralta Plays, Inc., announces that his company has secured the control of the productions of the Bessie Barriscale Feature Corporation.

Miss Barriscale, who is now in New York, will return to Los Angeles the latter part of this week and will immediately begin the photographic work of her first photoplay, "Rose O'Paradise," in her own studio under the direction of Oscar Apfel. It is expected that this picture will be ready for release in September.

Mr. Anderson also announced yesterday that the Paralta distributing corporation has secured control of the releases of the J. Warren Kerrigan Production Company. Mr. Kerrigan is one of the most widely known men stars on the screen and has been a big drawing card for several years.

David V. Picker manager of the Spooner Theater, has taken over the Elsmere, opening April 14 with the feature picture, "Womanhood." The opening day's receipts were donated to the Bronx County Red Cross.

Ida C. Malcomson.

DEMAND FOR "GOD'S MAN" CONSTANTLY INCREASING

Frohman Feature Meeting with Generous Reception

Probably the greatest attestation to the "hit" which has been recorded by The Frohman Amusement Corporation with its latest super-production "God's Man," in which H. B. Warner is starring, is evidenced by the almost unbroken stream of applications which continue to pour into the Frohman office for dates for showing this picture at the legitimate theaters and regular attraction houses.

In addition to a great number of motion picture exhibitors who are almost constantly applying for dates of booking to "God's Man," the number of theaters which heretofore have been playing practically exclusively to show attractions and the $2 motion picture play has brought the total inquiry up to more than 300.

As part of the recently organized Frohman plan for active co-operation between its organization and the exchanges handling the Frohman attractions with exclusive territorial rights, that corporation has inaugurated a service department which is in active charge of these various applications for booking. Immediately upon the receipt of these applications, they are turned over to the territorial rights departments and also followed up immediately from the home Frohman office. The results obtained through such a procedure have proved the advisability of the augmentation of the Frohman service department.

The consensus of opinion amongst territorial rights buyers has been that this service department is occupying a position which has long been necessary in order to establish firmly that apparently missing link between manufacturer and distributor.

BUY "CRISIS" FOR CANADA

Superfeatures, Ltd., Said to Have Paid Record Price

That is said to be one of the largest prices that was ever paid for a picture was given by the Superfeatures, Ltd., of Canada for "The Crisis," a picturization of Winston Churchill's famous novel of the same name.

Charles Stevens, who represents the firm, purchased the production in his rapid characteristic manner from M. E. Masur, Eastern representative of the Sherman-Elliott Company, after viewing the picture at a private projection room. He expects to exploit the picture commensurate with its worth. Mr. Stevens states, in part, "'The Crisis,' I believe is a picture that is tantamount to the 'Birth of a Nation' and superior to all other pictures that have been produced. It ought to prove one of the greatest box-office attractions that was ever recorded in a State rights field."

FEATURE PEGGY HYLAND

Mayfair Corporation to Enter Ranks of Independents

In the certain belief that there is a demand for film productions of a distinctive type; for pictures, which from a standpoint of beauty and artistry are designed to appeal to all classes, the Mayfair Film Corporation enters the field of independent manufacture. Determined to spare no expense in the attainment of its object to produce pictures of a superior type the company announces with gratification the acquisition of Peggy Hyland.

The Mayfair Film Corporation was organized by M. A. Schlesinger, its president.

GIVEN UNQUALIFIED PRAISE

Frank G. Hall, who bought "The Bar Sinister" from Edgar Lewis before he had seen the picture, suddenly found himself unique as well as famous after he had given his new production a trade showing. He found that he was the owner of a theatrical attraction which received nothing but praise from every motion picture man who saw it, in spite of the fact that a State right buyer often picks flaws in a picture for which he contemplates making an offer. Every buyer who has seen "The Bar Sinister" to date (and there have been many of them) has been quick to admit that it is a powerful box-office attraction.

ZIEGFELD PLAN INTERESTS

Lively comment among motion picture investors followed the announcement last week of the incorporation of a new three million dollar motion picture enterprise, known as the Ziegfeld Cinema Corporation.

In accordance with a logical surmise, feminine charms enhanced by sartorial genius will distinguish the productions of the new concern, clothing them with a significance, it is promised, fully as great in a screen sense as that which marks the famous Ziegfeldian achievements on the so-called legitimate stage.

COAST AUTHORITIES DISCUSS THE "STILL"

If You Don't Believe They Are Authorities, Ask Them

A special session of the national association of moving picture efficiency men, West Coast branch, (members all self appointed), was held on the Yorke-Metro stage April 22, to discuss an important branch of the business. Some prominent literary men and former newspaper writers

From Left to Right: Harold Lockwood, George Proctor, Tom Gehraty, Lester Cuneo, Bennie Zeidman, Paul H. Dowling, and Fred J. Balshofer.

were called into consultation by Fred J. Balshofer (no doubt because writers are always good business men), among them being Bennie Zeidman, Tom Gehraty, George Proctor and Paul Dowling. The question under consideration was that of taking still photographs. Bennie Zeidman, being an authority on such matters, having lived at Ocean Park a week last Summer, held that a successful still photograph could be taken with greatest efficiency in two and one-half minutes without the aid of a beautiful girl, an automobile or a bathing suit. Tom Gehraty maintained stolidly that in his long experience he had never yet observed a successful publicity picture which lacked a certain touch of feminine grace as exemplified through the display of the latest styles in hosiery. George Proctor held that publicity photographs should show the actor or actress in his or her favorite automobile, and suggested that Member Dowling rent for such purposes at a fixed sum for each picture his new automobile, which is one of the 1917 creations of a prominent automobile manufacturer and former peace advocate living in Detroit. Dowling insisted that it was of much greater importance to show the cameraman and the director in action, and explained that his still man could always tell which were publicity photographs and which were production stills by assorting for publicity uses all those pictures in which the camera was prominently shown.

Mr. Lockwood suggested setting up the still camera for a test picture, and it seemed that Mr. Zeidman's declaration of the time required was about to be proven by Mr. Gaudio, when Lester Cuneo—one of Gaudio's compatriots (himself the son of an Italian bandmaster, as Mr. Gehraty set forth in public print some time ago)—crowded into the picture, and 34 seconds additional time was required for the group to adjust itself so that all could be assured that they were going to be "in."

Please note that only two watches are actually shown in the picture. Mr. Gehraty, Mr. Proctor, Mr. Cuneo and Mr. Zeidman are merely pretending to have watches. Mr. Gehraty is known to have had one on a former occasion, but the members are inclined to think it is in the pocket of a mackinaw which is being held by the proprietor of a local Hammam bath in lieu of payment for a recent morning's lodging. The others make no statements for publication as to the whereabouts of their respective timepieces.

A brass rail used in the picture was borrowed for the event from the tap room of the Alexandria Hotel, this being considered a necessary adjunct to the scenery at any gathering of prominent motion picture men.

After the conference, the members adjourned to the palatial bungalow home of Mr. Cuneo where they enjoyed a quiet hour of refined phonograph music, refreshments of ginger ale and cheese, after which **Messrs Lockwood**, Balshofer and Dowling returned to their work in "The Haunted Pajamas," Messrs. Proctor, Gehraty and Zeidman returned to ring out for the afternoon at the Lasky and Artcraft timeclocks, and Mr. Cuneo remained to wash the dishes.

(Note: Added by Los Angeles Chamber of Commerce Censor and Publicity Department: The picture was taken on April 22. At least two straw hats are already in evidence this early in the springtime in "sunny California").

EDITORIAL
OBSERVATIONS
By ADAM HULL SHIRK

TWO New York film theaters, the Strand and the Rialto, have recently celebrated anniversaries, and in each instance it was developed that business has been successful during the history of the houses. Both are representative of the best in motion picture exhibition; both have utilized musical settings to advantage, together with fitting scenic investiture, and have done much toward elevating the tone of film presentation. They have developed courtesy to a science, and comfort to a fine art. They are significant of the tremendous advance of the screen in recent years and all over the country similar theaters are being built to accommodate the ever increasing host of photoplay-goers who have become more and more discriminating of late. This all goes to prove that motion pictures properly made and exhibited rank with the best in productions of the speaking stage.

It is not possible for every small city or town to have a Strand or Rialto. But even the small manager with the small house can adopt many of the methods employed in the larger theaters and with the development of open booking choose with care the sort of films his patrons are most likely to want. He can, likewise, insist upon courtesy, cleanliness and comfort in the conduct and arrangement of his place. He can exercise judgment in the selections of musical accompaniment even if he has only a piano for an orchestra. He can make the theater cheerful, restful and attractive. If he is not willing to at least make an effort in this direction he should get out of the business altogether.

"Opinions are cheap while experiences are costly."—Mack Sennett Weekly.

THE Ohio State Journal believes that where a motion picture has too much motion it affects weak nerves and shatters weak minds. "The very excitement is devastating" declares the paper, editorially.

Perhaps it would be well to remind the *Journal* that the function of a motion picture is to move. Those with minds too weak to stand the strain should stay home and look at picture books. The trouble we have frequently found with films is that they don't move fast enough.

THE motion picture is a new medium of expression, like type.

If motion pictures should not be shown on Sunday then magazine stories and novels should not be read, nor should newspapers be circulated.—Motion Picture News.

THERE is every indication at this time that the Wheeler tax bill will soon be relegated to the limbo of things forgotten except in the case of those who framed it, modified it and sponsored it. Congratulations, in the event that the bill fails to see the light of day, will be due the National Association and all those who engineered the great "drive" on Albany not long ago. Congratulations are deserved in any event, for the effort. This is the sort of thing that counts; organized opposition to inimical legislation should become a slogan of the industry.

To keep your friend's interest, don't tell him all you know the first time you meet him. The big magazines have found that the continued story plan is the best paying one.—Brass Tacks.

CONSIDERABLE interest and speculation have been aroused by the formation of the First National Exhibitors' Circuit and there have been numerous conjectures as to the probable purpose of the organization. Ostensibly, at least, this consists solely in the effort to better conditions for exhibitors and seems entirely laudable. The officials of the Circuit have intimated that there was no disposition to dictate to producers and others, but simply to elevate the standards of the industry and in other ways benefit all concerned. The further development of the organization we await with interest.

"No amount of 'hot air' will ever help you or get you very much, no matter how flattering or how fine it may sound. Get busy! Do something for yourselves and do it now."—Moving Picture World.

SCINTILLATING George S. Kaufman of The *Tribune* is again to the fore with this pretty paragraph:

"Lucila Byrsk, paramount of Rysson, is jealous of him and watches his every move.—From a mimeographed scenario summary.

"A typical Paramount picture."

Note the degree of cleverness with which he pounced upon what was in all probability a stenographer's error in using the word "paramount." We always stand appalled at George's brilliant flights. Isn't there a vacant niche in some academy of immortals where we can place him, permanently? We must speak to the *Tribune* about it.

"Destroy his fib or sophistry—in vain!
The creature's at his dirty work again."—Alexander Pope.

SAYS *Real Reels*, a cleverly edited trade sheet published by Notable Feature Film Company, out in Salt Lake:

There are a number of men in the motion picture theater game who treat it as a side issue. They are operating a store, a livery stable or some other line of endeavor and feel that there is some money to be culled from showing motion pictures in their town.

There is. To be successful, however, a man must devote his time and attention solely to his business.

Do you get the idea? A man may be a good butcher or a good showman. He cannot, however, make a success of both businesses at the same time.

There is good "horse sense" in this argument. Of course, the quantity of exhibitors who endeavor to carry on other businesses at the same time, is rapidly decreasing. The standard of film showmen, as well as of the theaters, is improving with every passing day. But there are still a good many of the old "hit or miss" variety and the sooner they discover the impossibility of achieving worth-while results without devoting all their time and attention to their theaters, the better for all concerned—most of all themselves. The motion picture business is no longer an experiment, a thing to be run as a side issue. It is a business requiring much thought, study and foresight. Running a picture theater successfully is just as difficult as conducting a legitimate house, or any sort of mercantile business.

"The qualifications necessary for a picture director consist in being able to make good pictures. Further than that I don't know."—Mack Sennett.

AMONG other interesting things, Mr. Orrin G. Cocks, advisory secretary of the National Board of Review, had this to say in the course of his address given before the National Community Center Conference in Chicago, recently:

"The use of motion pictures is widespread. It lures people of all ages, everywhere during their leisure time. It is primarily a question for each community to handle on a popular basis. It is in no hard and set forms. Monthly it is changing, groping, failing and growing. It is, therefore, peculiarly open to modification and improvement by popular will. If your community wants better pictures, which inspire, educate and train, your people can have them. The important thing to do is to stop criticism and work together."

The last line is particularly suggestive: until those who want better films begin to work along constructive lines, they will do little to bring about the "consummation devoutly to be wished."

ESSANAY ANNOUNCES ITS SUMMER PROGRAM

Need of Co-operation Between Producer and Exhibitor Urged

Supplementary to announcing the Summer Program of Essanay, President George K. Spoor issued a statement, in part as follows:

"Only by closest co-operation can the manufacturer and the exhibitor get the best benefits from the business of motion pictures. The manufacturer can produce the highest class pictures, yet they will not reach the bulk of the populace unless he gives the exhibitor ample time to exploit those pictures. The exhibitor after all, is the man who must deal with the public. He knows, better than any manufacturer, how best to get a picture before the people. But he must have the time. It is up to the manufacturer, therefore, to give him the time. For that reason Essanay has adapted the policy of selecting its picture subjects far ahead, and of announcing its selections to the exhibitors. Thus the latter can arrange their programs and have ample opportunity to plan ways of advertising such before the actual showings. With such co-operation, both the manufacturer and the exhibitor will get the best results obtainable."

Essanay schedules eleven features for release, in its announcement. Two of these already have been announced. The first is "The Night Workers," a story of newspaper life, which will be released May 21. Marguerite Clayton and Jack Gardner are to be featured. The second is "Filling His Own Shoes," a Bryant Washburn picture. The story was adapted to the screen from the novel of that title by Henry C. Rowland. This feature will be released June 11.

On June 18, the first of the Essanay-Niles series of red-blooded Western dramas will be released. Its title is "The Land of the Long Shadows." Mr. Gardner will be featured in this, as well as the productions of the series to follow.

Bryant Washburn will be starred in the feature to follow. Its title will be "The Man Who Was Afraid."

On July 16, "The Range Boss" will be issued.

"The Golden Idiot" will be released July 23. This production has been scenarioized from the story in *Ainslee's Magazine* by Robert Rudd Whiting.

"Skinner's Baby" will be released August 6. This picture will be the third of the famous Skinner series, with Bryant Washburn supported by Hazel Daly and the original cast.

Following will come "Open Places," the third of the Essanay-Niles series. This production will be released August 20, with Jack Gardner in the lead.

"Efficiency Edgar's Courtship," a comedy-drama adapted from the *Saturday Evening Post* story of that title by Clarence Buddington Kelland, will be released September 3.

The next on the program will be entitled "Lost Paradise." The picture is from the story of Frederick Arnold Kummer, and will feature Marguerite Clayton.

On September 24 Mr. Gardner will again appear in an Essanay-Niles feature entitled "The Vigilantes."

All of these features will have a screen time of approximately 1 hour, 15 minutes. They will be filmed, and ready for release in plenty of time for exhibitors to book according to their program requirements, and for advertising purposes. The Kleine-Edison-Selig-Essanay Service will handle all the releases.

TRIANGLE NEWS

Thomas F. Tracey, the well-known stage manager and actor, has joined the staff of the Triangle studio at Yonkers as Assistant Director to Albert Parker.

Winifred Allen will play the opposite role to Jack Devereaux in the Triangle comedy drama now in production at the Yonkers studio under the supervision of Allan Dwan. William Riley Hatch, Frank Currier, Bert Starkey, Robert Crimmins and Georges Renavent have been engaged for parts in the same production, which promises to be a rollicking vehicle for Mr. Devereaux's own brand of comedy.

"THE DANGER TRAIL."
H. B. Warner in Selig Feature.

MYSTERY IN FIRST BILLIE BURKE PICTURE

"Mysterious Miss Terry," from Famous, All Title Indicates

As unfathomable as the title indicates is "The Mysterious Miss Terry," in which Billie Burke will make her Famous Players screen debut. Gellett Burgess is a past master of the bizarre and in this story is said to have outdone himself to present strange and mysterious incidents.

J. Searle Dawley, who has been directing Marguerite Clark's most recent Famous Players successes, is staging this production for Miss Burke and can be counted upon to handle these situations in his customary artistic fashion.

ROLIN COMPANY'S CAREER

The history of the Rolin Film Company is typically American. As a young company it was practically on the rocks when Success with a capital S came its way. What was thought to be its dying gasp turned out to be the first breath of a new and vigorous life. Pluck, ability and self confidence saved the day for it and within the short space of two years its "Lonesome Luke" comedies on the Pathe Program have won an enviable popularity and become an attraction virtually unsurpassed and declared to be unequalled in their field today.

Hal Roach, president and general director of the Rolin Film Company personally supervises the direction of all the "Luke" comedies. It is his ability in this direction that has made the comedies unique, full of "pep" and original situations. He personally selected and trained Harold Lloyd, "Snub" Pollard, Bebe Daniels and the other members of the cast.

MUTUAL NOTES

In Frazer Tarbutt, who makes his bow in Mutual-Powell productions with Marjorie Rambeau in "The Dazzling Miss Davison," Frank Powell has a most promising juvenile.

The battle of federal authorities to wipe out opium smuggling is the basis of Edna Goodrich's second star production for Mutual "Queen X." "Reputation" her first picture, is scheduled for release May 28.

Marjorie Rambeau can qualify as the quickest "quick change artist" after her experience in "The Dazzling Miss Davison," the Mutual feature on which she is now working at the Frank Powell studio.

MOLLIE KING GETS RECRUITS

Mollie King, star of Pathe's "Mystery of the Double Cross" "did her bit" on Saturday, April 28. To aid recruiting, Miss King, co-operating with the U. S. Navy Recruiting Station in Newark, N. J., officially christened a new recruiting tent in Military Park in that city, and delivered a speech to the crowd in which she urged every young man able to shoulder a rifle to enlist.

Thistle Troop No. 1, Girl Scouts of America, and the First Regiment of the Woman's League for Self-Defense gave exhibition drills and acted as a guard of honor to Miss King. After the star had finished speaking, four recruits came forward, signed their names to application blanks and were congratulated by the actress.

THEATER CHANGES HANDS

ROCHESTER, N. Y. (*Special*).—The Strand Theater, in St. Paul Street, formerly called the Happy Hour, was leased recently by the owner and manager, Mrs. Kate C. Curtis, to the Linwood Amusement Company, of which Albert A. Fenyvessy is president and John H. W. Fenyvessy is vice-president. The lease is for a term of twenty-one years and four months. Albert A. Fenyvessy is general manager of the Colonial and Family Theaters, Rochester, and of other C. B. Keith vaudeville houses in nearby cities. He also is interested in a number of other picture theaters here. John H. W. Fenyvessy is resident manager of the Family Theater.

For the present no big changes are planned in the policy of the Strand. It is planned in about two years to remodel the Strand into a vaudeville house seating 2,000 persons.

WOMAN TO BUILD THEATER

The two and a half story frame building and three story brick tenement at 159 and 161 Bleecker Street, between Sullivan and Thompson Streets, New York city, have been sold by Florence Coleman to a Miss E. Angiola, who will reimprove the property with a one story moving picture theater and store building. The property has a frontage of 50 feet and a depth of 100 feet. The proposed theater will have a seating capacity of about 800.

PATHE'S PROGRAM

With four big stars and a comedy team of the first magnitude, Pathe presents a strong front for the week of May 20. Gladys Hulette in what is probably her best Gold Rooster feature to date, two strong episodes of "The Neglected Wife" and "Mystery of the Double Cross," a two-reel Lonesome Luke comedy and a Myers-Theby one-reel comedy are features of the program.

"It's in the Stars"

In ancient times when a man had a hard problem he consulted the old astronomers. If the problem was as hard as that of the average exhibitor today—they would tell him they knew their answer was right because "it was in the stars."

They knew a thing but couldn't logically explain why. Today it can be explained logically—by the best logic in the world—profits. Paramount Pictures always "outdraw" the opposition.

The newest and one of the greatest stars in Paramount Pictures is Mme. Petrova. In her many screen successes, it has been sheer dramatic power and histrionic force which has carried her forward to personal triumphs.

"The Undying Flame" has been selected as the title of Mme. Petrova's first Lasky-Paramount picture and it is scheduled for release May 24th.

Mme. Petrova's initial Paramount Picture will undoubtedly be her greatest screen success to date. The first of a series of Petrova-Paramount triumphs. Book Paramount Pictures now.

Paramount Pictures Corporation
FOUR EIGHTY FIVE FIFTH AVENUE at FORTY FIRST ST.
NEW YORK, N.Y.

Controlled by FAMOUS PLAYERS-LASKY CORP.

Adolph Zukor, Pres. Jesse L. Lasky, Vice-Pres. Cecil B. DeMille, Dir. Gen.

The FILMS REVIEWED

"THE CANDY GIRL"

Five-Part Comedy-Drama Written by Philip Lonergan Featuring Gladys Hulette. Produced by Thanhouser Under the Direction of W. Eugene Moore and Released by Pathe May 20.

Nell	Gladys Hulette
Nell's little sister	Helen Badgley
Jack Monroe	William Parke, Jr.
Jack's Father	J. H. Gilmour
Geo. Wingate	Thos. A. Curran

The announcement of the release of a picture in which Gladys Hulette is the star has come to mean that exhibitors are provided with a feature that will be a welcome relief from melodramas and sex films. "The Candy Girl," Miss Hulette's first picture in some time not written by Agnes Johnson, follows in the track of those preceding, containing the necessary appeal to make it popular with matinee crowds. Children will like it immensely.

"THE CANDY GIRL."
Pathe.

The part played by Miss Hulette is that of a young girl who makes an unsuccessful attempt to run a candy store, the stock of which is her own manufacture, delicious but unadvertised, so therefore unprofitable. Along comes the young son of a very wealthy man, who courts her and the result is a speedy marriage. The young fellow is addicted to drugs and the remainder of the picture is concerned with the boy's ultimate reform with the aid of his youthful bride.

Miss Hulette is as charming as ever in the title role of "The Candy Girl." Her vivacity and her appealing personality are just suited to a picture of this type. The rest of the cast, which includes pretty little Helen Badgley, William Parke, Jr., J. H. Gilmour and Thomas A. Curran, are pleasing. In transferring to the screen a script written in continuity, W. Eugene Moore, the director, has accomplished all that is necessary in visualizing a story of this kind. There is the right amount of detail and the speed of the action is correct. The photography is clear.

Gladys Hulette is becoming more and more popular and the advertising matter should display her name prominently.

F. T.

"WITHIN THE LAW"

Five-Part Drama Adapted from the Play by Bayard Veiller. Featuring Alice Joyce and Harry Morey. Produced by Vitagraph Under the Direction of William P. S. Earle.

Mary Turner	Alice Joyce
Joe Garson	Harry Morey
Aggie Lynch	Adele DeGarde
Mr. Gilder	Anders Randolf
Dick Gilder	Walter McGrail
Inspector Burke	Eugene O'Rourke
District-Attorney Demarest	Robert Gaillard
Helen Morris	Billie Billings
Sarah	Miss Bunce
Detective Cassidy	Joe Donohue
English Eddie	Bernard Randall
Tom Tracey	Bernard Seigel

The original plot of "Within The Law" is particularly adaptable to scenario form and promises to give the film much of the popularity that greeted this Broadway success on the stage. While the screen version must necessarily be approached from a different angle and is handicapped by the absence of the play's clever dialogue, the skilful direction and adroit handling of leaders has given the full significance of this drama of love and law. Above all, the film owes its merit to the fortunate combination of Alice Joyce and Harry Morey in the principal roles. There is something in the frail helplessness of Alice Joyce, balanced by the indomitable soul looking out of her great eyes that fits the character of Mary Turner to the life and makes her a very real and appealing person even under the screen limitations, which denied her the voice for her lines. This last deficiency is overcome as far as possible by the sub-titles which give a terse presentation of the girl's warped philosophy and her outbursts against an unjust social system.

The story has been familiar to theater goers ever since the play made its first success. The misfortunes of Mary Turner who serves a term in prison for a theft she never committed and who resolves to wreak her vengeance on her persecutors by a system which keeps within the law, have been wept over in every small town that a road company could reach. The development of this system which breaks down under a very genuine love affair, makes up a human melodrama which, in spite of its sensational developments keeps within the limits of plausibility and common sense.

Exhibitors will find excellent advertising value in the title of a play which has been universally popular on the road as well as on Broadway.

A. G. S.

"CAPTAIN OF THE GRAY HORSE TROOP"

Six-Part Drama by Hamlin Garland. Directed by William Wolbert. Featuring Antonio Moreno and Edith Storey, and Produced by Vitagraph as a Blue Ribbon Feature for Release May 7.

Capt. George Curtis	Antonio Moreno
Jennie, his sister	Mrs. Bradbury
Crawling Elk	Otto Lederer
Cut-Finger	Al Jennings
His Wife	Neola May
Cal Streeter	Robert Burns
Lawson	Edward Cecil
Ex-Senator Brisbane	H. A. Barrows
Elsie, his daughter	Edith Storey

It has been long since a more entertaining and picturesque photoplay has reached the screen than "The Captain of the Gray Horse Troop," which justifies its six reels and does not flag in interest for a second.

The Indian types and characterisations, the acting of Antonio Moreno and Edith Storey, with others in the cast; the splendid exteriors, and, withal, the well-conceived and coherent story, combine to make this a picture far above the average program feature.

Otto Lederer deserves honors with the principals in his portrayal of the ancient Indian Chief, Crawling Elk, while Al Jennings is excellent in another Indian role.

The story from the well-known novel deals with the ill-treatment the Redskins received from unscrupulous politicians and their henchmen and details the experiences of a young officer of the army who believes in the unfortunate Indians' good intentions. He is beset by cattlemen who seek to exterminate the remnants of the tribe, but in the end gains his point and the daughter of a scheming senator—his sworn enemy—as well.

It is the spirit of the picture, its atmosphere, the convincing nature of the production and the clever direction, together with the superior photography, that cause it to stand out pre-eminently among the usual films of similar character. Exhibitors may book it with the certainty of its proving a winner.

A. H. S.

"HAPPINESS"

Five-Part Comedy Drama, by C. Gardner Sullivan, Featuring Enid Bennett. Produced by Triangle, Under the Direction of Reginald Baker, Supervised by Thomas Ince.

Doris Wingate	Enid Bennett
Robert Lee Hollister	Charles Gunn
Dolly Temple	Thelma Salter
Nicodemus Smith	Andrew Arbuckle
Miss Pratt	Gertrude Claire
Priscilla Wingate	Adele Belgarde
Richard Forrester	Jack Gilbert

A laundry would seem to be almost the last place in which to stage a romance and yet the young lovers in "Happiness" found it as perfect a background as the conventional conservatory and managed to evolve a poem from the soapsuds. As is usual in the scenario by Gardner Sullivan, the story is not all froth but has a definite idea underneath its delightfully whimsical comedy. In this we learn that the hectic stories in the yellow journals are not to be relied upon and may cause great suffering even when exposing the alleged habits of the idle rich.

The heroine is a young heiress who has been sent to a co-educational college to learn democracy but is snubbed by the students because an article in a Sunday paper has labeled her as "the greatest snob in America." Just as her lonely life is growing unbearable, she learns that her "washerwoman" is a plucky young man who has been working his way through college by doing laundry on the sly. Without allowing the difference in their respective fortunes to trouble them, they begin a business partnership which rapidly grows into a love affair as the little heiress spends the busiest and happiest hours of her life in helping her new friend sort linen. The efforts of the college cad to break up their friendship brings about an exciting elopement which winds up the play in a touching tableau of love amid the washboards.

Enid Bennett is a winsome and pathetic figure as the lonely heiress and Charles Gunn was unaffected and sympathetic as the student "wash man." An appealing bit of child acting was done by Thelma Salter.

Undoubtedly this scenario has the rare quality of originality and the novel idea of a romance in a laundry has excellent advertising possibilities. It was enthusiastically received at the Rialto Theater.

A. G. S.

"MORAL COURAGE"

Five-Part Drama Featuring Muriel Ostriche. Produced by Peerless Under the Direction of Romaine Fielding. Released by World.

Mary McClinton	Muriel Ostriche
Chadwick Anson	Arthur Ashley
Joshua Anson	Edward Elkas
Willie McDonald	Clarence Elmer
Angus McClinton	Robert Forsyth
Nancy Somers	Julia Stuart
Bagrot	Richard Turner
Walter Green	Edmund Cobb

The heroine of "Moral Courage" adds to that virtue a native shrewdness which is most astonishing in one so young. Possibly the fact that she is Scotch accounts for her canny behavior, but whatever the cause, the fact remains that she foils all the villain's plans to dispose of her and emerges triumphantly at the end of the play with a millionaire's son as a bridegroom and most of the old man's money thrown in. She appears at first as a simple enough lassie working in the factory of an old skinflint whose son promptly falls in love with her. When an unprincipled wretch in an attempt to discredit her with her admirer, lures her to a disreputable road-house, she transfers the knock-out drops from her cup to his and escapes by the window. Later, after she has married the young heir, his father offers her a hundred thousand dollars in cash to get a divorce; she promptly snaps up his offer, gets her divorce, pockets the money and then announces that she and her ex-husband are to be married again at once. It is not surprising that the old man capitulates weakly in the face of such brilliant efficiency and has only strength to murmur, "I am proud to have so brainy a woman in my family."

Muriel Ostriche is a plump and kittenish heroine and Arthur Ashley a somewhat negative hero overpowered by the energetic business methods of his strenuous sweetheart. A number of unnecessary and meaningless close-ups tend to halt the action which left to itself would move along at the proper tempo.

The combined names of Muriel Ostriche and Arthur Ashley will have more or less value in advertising a somewhat unconvincing play.

A. G. S.

"CHRISTUS"

The Cines company of Rome have presented in "Christus" a dignified and deeply reverent film version of the life of Christ. It is a pictorial dramatization of a poem by Fausto Salvatori which reproduces the more dramatic events in the life of the Savior from the Annunciation to the final tragedy on Calvary and the glory of the Resurrection. To add to the historical accuracy of the atmosphere the pictures were taken in Egypt and the Holy Land as, for instance, the scene of the Baptism of Christ which was actually the river Jordan and the flight into Egypt which takes the Holy Family through the Sahara desert. It is stated that the late Lord Kitchener was so interested in the construction of the film that he provided several thousand men and camels for these desert scenes which are in many ways the most impressive and convincing of the entire film.

The story follows the New Testament in a faithful and almost literal reproduction of the Gospel according to its various compilers. Maurice V. Samuel the author of "The Wanderer" has strung the story together with detailed explanatory leaders which add to the educational value of the film although they tend to retard its action.

The character of Christ was played with dignity and reserve by an Italian actor who has appeared before in this role, and the Blessed Virgin was portrayed by an actress whose spirituelle face and bearing did full justice to the difficult task. Many of the scenes were deliberately modeled after paintings by the old masters such as "The Nativity" by Correggio; the "Last Supper," by da Vinci and "the Descent from the Cross," by Donatello.

The old prejudice against the impersonation of Christ on the stage could not possibly be directed against this play for nothing could be more exalted and reverent than this version of the Savior's history.

A. G. S.

"ONE LAW FOR BOTH"

Eight-Reel Drama, Produced by Ivan, Under the Direction of Ivan Abramson.

Eliza	Rita Jolivet
Gasip	James Morrison
Helen	Leah Baird
Hutchinson	Vincent Serrano
Slezak	Paul Capellani
Magda	Helen Arnold
Count de Fernac	Pedro de Cordoba
Renee	Margaret Greene
The Governor	Anders Randolf

"One Law for Both" presents a not unusual angle of the much mooted double standard of morality question. Two parallel stories, one started in Russia before the overthrow of autocracy, and the other in this country, are brought together by motion picture license. The Russian tale concerns the sacrifice of a young woman's honor. She agrees to a *liaison* with a powerful nobleman, which is in payment for the liberation from jail of a group of her revolutionary friends. The American side of the story hinges around the unfaithfulness of a man to his wife. When the Russian girl escapes to this country she marries this man's brother-in-law, who has pleaded with his sister to forgive her husband's misdeeds and take him back, as it were. When he hears that his own wife has a "past" he is not so ready with the milk of human kindness.

The producers of "One Law for Both" have made a picture that is rather longer than necessary to carry the theme. The philosophy, toward the climax of the picture, becomes somewhat involved. A glance at the cast reveals the fact that Ivan has secured some notable names.

F. T.

"THE GREEN DOOR"

Two-Part Broadway Star Feature by O. Henry, Scenario by A. Van Buren Powell. Directed by Thomas H. Mills, Released by General Film.

The Girl	Mildred Manning
Rudolf Steiner	Walter McGrail

Here is O. Henry at his best—which means in his most bizarre vein. He reflected his own attitude toward the city in the character of Rudolph who believes that Romance and Adventure lurk behind every wall, around every corner. This story of "Bagdad on the Subway," tells of a young music store clerk who seeks always the Gates of Chance and is lured thereby into many serious and humiliating adventures. He is handed a card of a dentist's office by a Negro. On the reverse is written "The Green Door." Rudolph notices that though he has received two such cards, none of the others tossed about on the street bear the legend. He enters the building and his eye alights upon a green door. He opens it and finds a beautiful girl almost dead of hunger. He buys her food and falls in love with her. She is merely one of the city's many unfortunates "out of a job." But Rudolph does not ask why she took the odd means of appealing for help. Later, on questioning the Negro he finds that she had nothing to do with it. The card advertised a show, "The Green Door," and had he looked up he would have seen the sign in electrics over the theater. But he continues to believe that, after all, Fate and My Lady Hazard conspired to bring it all about. The acting and settings are excellent.

A. H. S.

"THE MARIONETTES"

Two-Part Broadway Star Feature by O. Henry. Directed by T. R. Mills, the Scenario by H. W. Bergman. Released by General Film.

Charles Spencer James, M.D.	J. Frank Glendon
Mr. Chandler	Frank Crayne
Mrs. Chandler	Mildred Manning
First Crook	Thomas Murphy

This is a screen version of one of the most cynical of the genial O. Henry's numerous vignettes of Manhattan. It tells the story of a physician who is also a burglar. Called to the home of a young Southern woman, whose husband, a drunken wastrel has just struck her and followed by falling into a state of unconsciousness, the physician hears the sick man babble of "money" hidden in a safe in the room. The doctor opens the receptacle but finds it empty. He has meantime injected a drug into the veins of the stricken man which has the effect of temporarily rendering his faculties abnormally active and afterward causing them to cease in their functions altogether. The search for the money proving fruitless, the invalid tells the doctor it has been spent on the races—that it was his wife's little fortune.

The husband dies and in sudden pity, the doctor places a bundle of banknotes he has just stolen in a night raid in the empty drawer of the safe, telling the wife that her husband's last request had been that she return to her Southern home and, someday, forgive him.

The acting of the principals in the cast is excellent and, best of all, the whimsical touch of O. Henry is apparent, the atmosphere is retained and the story, while rather sombre is thoroughly interesting.

A. H. S.

"THE GUILTY PARTY"

Two-Part Broadway Star Feature by O. Henry. Scenario by Katheryn Reed. Directed by Thomas R. Mills, Released by General Film.

Kid Mullaly	Frank Brule
Liz, the woman	Patsey De Forrest
Liz, the child	Audrey Berry

Pathos and sordid tragedy mark this picture—the moral of which is that the real guilty party is the worthless brute of a father who permitted his little daughter to play in the streets rather than amuse her at home. The girl, grown up, loves a prize fighter, who takes up with another woman. The girl kills him and escapes pursuit of the "hue and cry" by jumping into the East River which soothes her "quickly and muddily" to rest.

The character drawing is excellent in this and the work of Patsey De Forrest as the girl and Frank Brule as Kid Mullaly is fine.

These O. Henry stories are ideal short features for any bill and the popularity of the lamented author renders the use of his name of great importance in advertising. They are different pictures with a punch.

A. H. S.

TO FILM "SHERRY"

Gertrude McCoy, the noted film actress, has been engaged by the Authors' Film Company to star in a five-reel super-feature motion picture of the well-known musical comedy success, "Madam Sherry," the original of which was by Carl Hoshner and Otto Hauerbach.

"THE MILLIONAIRE'S DOUBLE"

Five-Part Drama by June Mathis, Directed by Harry Davenport, Produced by Rolfe for Release by Metro April 30, Featuring John Barrymore.

Bide Bennington ..... Lionel Barrymore
Constance Brent ..... Evelyn Brent
Richard Glendon ..... Harry S. Northrup
James Brent ..... H. H. Pattee
Stevens ..... John Smiley
"Kid" Burns ..... Jack Raymond
Bob Holloway ..... Louis Wolheim

A mystery story which affords good acting opportunities for all the principals, is found in "The Millionaire's Double" which features John Barrymore, supported by Evelyn Brent, a very charming and talented young woman. While the outcome is somewhat obvious and there are one or two inconsistencies, this does not prevent the picture from entertaining. This it does most emphatically.

The story is of Bide Bennington, a millionaire sojourning in Paris, where, after ten years' absence from New York, he receives word of the death of his erring wife. He returns to the city but finds it too lonely and starts for the Orient, via San Francisco. After his leaving, a burglar breaks into his closed mansion and steals his coat and papers. The burglar is killed by other crooks who bring their plunder to Glendon, a master crook. The coat is left on the pier from which the body of the burglar has been tossed. The police find papers in it which prove it belonged to the young millionaire. He reads of his "suicide" while en route.

Meantime Glendon forces a young girl to represent herself to be Bennington's widow. She does this to save her father from exposure and prison at the hands of Glendon. Bennington reads in the papers of this development and returns to New York. In the end he foils Glendon, after pretending to fall into his scheme of masquerading as himself, and wins the girl.

A. H. S.

"THE PRIMROSE RING"

Five-Part Drama Written by Marian Fairfax from the Story of Ruth Sawyer and Featuring Mae Murray. Produced by Lasky Under the Direction of Robert Leonard and Released by Paramount May 7.

Margaret MacLean ..... Mae Murray
Bob MacLean ..... Tom Moore
Dr. MacLean ..... Winter Hall
Head Nurse ..... Mayme Kelso

Mae Murray, featured in a charming combination of fantasy and realism, speaks for herself. "The Primrose Ring," produced by Lasky for Paramount release is the feature at the Strand Theater this week which is also in its favor. These two things alone ought to prompt an exhibitor to show the film in his theater, with the certainty his patrons will be highly entertained. The story, though slight, derives its charm from the human appeal and the love interest contained.

The plot revolves about the love of a very attractive nurse, played by Miss Murray for a youthful doctor, the head of a hospital. In the past she had been relieved of some trouble that was considered to be incurable, and the constant realization of her escape from a life of dependency makes her doubly insistent upon the proper care of all incurables. The fairy story part of the plot is introduced by dreams, and principally concerns the power of a ring of primroses in granting the wishes of the person standing within it. The two existences, real and unreal, are splendidly blended.

The direction of "The Primrose Ring" leaves nothing to be desired in the way of capable staging, and Miss Murray's support, which includes Tom Moore, Winter Hall and Mayme Kelso, help the picture immeasurably.

F. T.

"THE NEGLECTED WIFE"

First Two Episodes, in Two Parts Each, of "The Neglected Wife." Serial Written by Mabel Herbert Urner and Featuring Ruth Roland. Produced by Balboa and Released by Pathe May 13 and May 20, Respectively.

Margaret Warner ..... Ruth Roland
Horace Kennedy ..... Roland Bottomley
Mary Kennedy ..... Corene Grant
Edgar Doyle ..... Neil Hardin
Frank Norwood ..... Philo McCullough

Now that the last episode of "Pearl of the Army" has been released, Pathe, the house of serials, has supplanted it with a new serial called "The Neglected Wife." The latest has a feature in every department of its production that will serve as a drawing card. Its author is Mabel Herbert Urner, whose stories are well known, and its star is Ruth Roland, remembered by thousands as the featured member of the companies that made the serials "Who Pays" and "The Red Circle." Miss Roland is certainly a strong box-office attraction.

As far as the new serial itself goes the first two episodes contain the promise of a story that will prove highly interesting. It begins well and has a theme that has not been touched many times if at all, in this form of motion pictures. A great many people will be under the impression that Miss Roland plays the title role, but this is not so. She is a young authoress, Margaret Warner, with whom Horace Kennedy, a man drifting away from a loving and deserving wife, tries to start a love affair, without receiving any encouragement, so far, from the girl. The initial episodes beside starting the plot well on its way contain some real thrills.

F. T.

(Continued on page 30.)

FRANK J. SENG
A Successful Exhibitor
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PARENTAGE
A MESSAGE

Featuring ANNA LEHR, HOBART HENLEY and BARBARA CASTLETON
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Film patrons are tired of the chessboard melodramas with vampires, seducers, and wronged heroines that "act" . . . they have had their fill of footage devoted to displaying a "star"(?) . . . They want life . . . they want to be able to believe what they see.

As proof of this you need only stop to think of the tremendous success of the few truly human, sincere, convincing photodramas. When a film registers as real, it makes people talk and that makes repeat performances profitable, which is always the true test of any film's success.

PARENTAGE is the work of a producer who for the first time in his career was able to take advantage of an opportunity to put time, thought and heart and soul into his work and develop his complete production.

He worked apart from the interfering organization "executives" who ruin so many "organization" releases.

The result is a superb proof of the need of such production effort . . . fewer and better films.

PARENTAGE is a wonderful story. . . . It presents more big vital thoughts . . . thoughts which hit hard and ring true . . . than any "thought" film ever made. . . . But that fact is of the most essential value from the money-getting angles of bringing people in and making them talk when they go out. . . .

The remarkable distinction which this thought film possesses is this. . . . It is technically delightful, it is human, it is clean, it shows real people doing real things, it is a story about folks like you and your neighbors . . . and . . . most important of all . . .

Parentage is Entertaining

The Crowds it Will Attract Will Enjoy it and Recommend it

The Film That Repeat Make the Fortunes

Every good film man knows that a film that has exceptional advertising possibilities can be made to bring in big money in "one time around." Open booking and the chance for the exhibitor to make a quick "clean up" has made that a certainty. . . .

However, the fortunes are to be made only on films that can "repeat" or play for a long run," with a word-of-mouth advertising building the business after every performance.

PARENTAGE presents the advertising possibilities which will crowd any theatre anywhere. The title is compelling and magnetic . . . the story deals with such vital problems in home life that it presents an array of questions to be hammered at patrons that is astounding in its comprehensiveness.

These are sledge-hammer blows that will hit the heart of every man and woman, young and old. They will make them search for that film, if necessary, to see it. These questions will be given proper prominence in all advertising matter . . . more regarding them later.

But, here is the truly big money-making value. . . . Yes . . . fortune-making value of PARENTAGE. It will not disappoint. It will not offend. It will not miss fire. It will ring true; it will convince; it will entertain and please. . . . It is a production which will please while it makes them think. . . . It will make them talk . . . and . . . most important of all . . .

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They Will Recommend It—
Which Means Repeat Bookings and Fortunes

FRANK J. SENG
Times Building
New York

Men on the firing line realize that much depends upon the advertising matter which accompanies a special film. Being a successful exhibitor, I have given that department particular attention. The thoughts in this great production offered wonderful opportunities. You will find all of the advertising of the sure-fire caliber that guarantees capacity.
—Frank J. Seng.

TRIANGLE

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Triangle features represent quality in every department. They do not depend upon any single factor to put them across. The plot construction must be interesting and original.

The direction must be of the type possible only to master-directors like Thomas H. Ince and Allan Dwan.

Members of the cast are selected because of their general fitness for their roles.

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THE FILMS REVIEWED

(Continued from page 29)

"SOULS TRIUMPHANT"

Five-Part Drama by Mary H. O'Connor Featuring Lillian Gish and Wilfred Lucas. Produced by Triangle under the direction of John O'Brian.

Lillian Vale	Lillian Gish
Robert Powers	Wilfred Lucas
Josiah Vale	Spottiswoode Aitken
Hettie Lee, the Scarlet Woman	Louise Hamilton

"Souls Triumphant" reminds one of the old-fashioned stories which were almost too turbid for our grandmother's to read when they were young, but which they were permitted to enjoy because of the edifying moral ending. It has all the properties of old time domestic melodrama, including the meek and lowly wife, the loving but susceptible husband, the snaky temptress and, most important of all, the golden-haired child who reforms everybody in the cast. There is also the burning house in which the father carelessly leaves the child when he slips out to a clandestine meeting with his old love, the vampire. For a while we (and the father) are led to believe that the child has perished in the flames, but after the repentant man has been punished enough, the mother produces the little boy whom she had smuggled out of the house before the fire because some unerring instinct had warned her that her husband was about to embark on an escapade. The story then fades out on a pleasing tableau of domestic reunion.

Lillian Gish as the wife is quite as meek and Mid-Victorian as the role requires, although you catch hints of a suppressed desire to be a bit roguish and thus relieve the monotony. Wilfred Lucas seemed rather ill at ease in his role of the weak and susceptible husband. The important role of the child was filled by a talented little boy who could stand on his head—and did at the slightest provocation.

The combined names of Wilfred Lucas and Lillian Gish will go far toward carrying a plot which seems something of a regression to the old type of scenario writing.

A. G. S.

"THE FLASHLIGHT"

Five-Part Drama by Albert Traymore. Featuring Dorothy Phillips. Produced by Bluebird under the Direction of Ida May Park. Released May 21.

Louise Brixton	Dorothy Phillips
Jack Lane	Wm. Stowell
Henry Norton	Lon Chaney
Porter Brixton	
John Peterson	Alfred Allen
Barclay	George Berrill

"The Flashlight" is the story of a murder mystery which is solved mainly through the medium of amateur photography. A young photographer who is far too gentle to shoot his feathered friends of the forest, spends his time in snapping them through a flashlight process so arranged that the passage of any bird or beast automatically takes the picture. On the night of the murder, he hears the shots fired and soon after discovers that the camera has registered the picture of a girl fleeing from the scene with a shotgun over her arm. Of course he draws the worst conclusions but his chivalry would not allow him to accuse a woman, and when he is later accused of the crime, he destroys the photographic print rather than involve the girl of the picture. From this point on, the action becomes somewhat diffused but the hero is finally rescued from the crude mountain justice through the revelation that the dead man was murdered by his twin (double-exposed) brother.

The film starts out with a rather original idea which is however lost in the intricacies of murder problem. Dorothy Phillips as the girl of the photograph and William Stowell as the hero make the most of the love story which is only slightly subordinate to the mystery of the man's death. One of the most attractive features of the film is its setting in the Sierra Nevada mountains amid a profusion of giant trees, waterfalls and winding brooks.

While full justice has not been done to the flashlight idea in the development of the story, it still lends to the plot an element of originality which is unusual in "murder mysteries" of this type.

A. G. S.

"KIDNAPPED"

Five-Reel Drama from novel by R. L. Stevenson, the adaptation by Sumner Williams. Allan Crosland, director. Produced as a feature of the Edison Conquest program and released by Forum Films May 7.

David Balfour	Ray McKee
Ebenezer Balfour	Joseph Burke
Alan Breck	Robert Cain
Angus Bankeilior	William Wadsworth
Ransome, the Cabin Boy	Ray Haller
Riach	Walter Craven
Shuan	John Nicholson
Captain Hoseason	Franklin Hanna
Cluny MacPherson	Sam Nibiack
Colin Campbell	Horace Hain

Robert Louis the Beloved, were he in a position to view the Edison production of his fine, swashbuckling tale of parlous times in Scotland, would find little to criticize. Indeed, it is seldom that a work is more faithfully translated to the screen and the familiar figures whom we have learned to know so well via the pages of the immortal romancer stalk across the white square, living, breathing images actually visualized for the first time.

Scenically the story is splendidly presented. The shipboard scenes are marvelously convincing and the costuming particularly effective. The part of David Balfour, real heir to Shaws, who is shanghaied through instigation of his usurping uncle, is well enacted by Ray McKee. Joseph Burke makes a fine character role of the uncle and Robert Cain is the daring, devil-may-care, boastful, but kind-hearted, Alan Breck to the life.

The fight on the ship, the flight over the highlands, and the final victory of David in his fight for his property is splendidly told. The picture will be a big card wherever shown if properly advertised. Arrangements with bookstores in towns where it is exhibited to display copies of the novel will aid in arousing interest. The rest of the Conquest program is made up of "The Portrait in the Attic," a drama of 800 feet starring Viola Dana, and "He couldn't Get Up in the Morning," a comedy 700 feet in length. Both are good.

A. H. S.

"SACRIFICE"

Five-Part drama adapted from the story by Charles Kenyon, featuring Margaret Illington. Produced by Lasky under the direction of Frank Reicher. Released by Paramount.

Mary Stephani and Vesta Boris	Margaret Illington
Paul Ekabl	Jack Holt
Stephen Stephani	Winter Hall
Count Wenzel	Noah Beery

"Sacrifice" is a vivid and convincing story of loyalty and renunciation staged against a background of a foreign war. Although the plot, which deals with the identical resemblance between two sisters, is an old-time ally of double exposure, it is nevertheless worked out so logically that the developments are none the less plausible for being melodramatic. Spies, secret messages and executions at sunrise have become very tangible and imminent things in the face of recent developments and the timeliness of the theme will add interest to an already absorbing story.

The plot follows the adventures of two half-sisters, both daughters of a foreign war lord, although Mary is the recognized daughter of his household, while Vesta is the illegitimate child of a cafe dancer and is herself the notorious darling of her native city. The two principalities declare war and Vesta, who holds the secret of important war plans, persuades Mary to impersonate her in the city, while she crosses the border and delivers her message to her own country. When the scheme is exposed, the infuriated war authorities are about to execute Mary as a spy, but at the last moment Vesta appears to take her place and is duly shot at sunrise.

A romance between a young officer and the unsophisticated Mary runs as a counter theme to the loyalty between the two sisters. The suspense is perfectly sustained through the entire action and the logical conclusion is not marred by an inartistic happy ending, for while one sister is restored to her lover, the other is allowed to take the full consequences of her sacrifice.

Margaret Illington met the severe test of double exposure for her first work in moving pictures very satisfactorily, although it is to be hoped that she will soon be shown again in a picture role more adapted to her type. Her support was excellent and the elaborate setting perfectly created the atmosphere of two small kingdoms hedged round by war.

While Margaret Illington hardly does herself justice in this first release, the film will undoubtedly have additional interest because of the advertising value in her name, and the story itself is vivid enough to rest on its own merits.

A. G. S.

"THE MARCELLINI MILLIONS"

Five-Part Drama Featuring George Beban Produced by Morosco Under the Direction of Donald Crisp and Released by Paramount May 14.

Guido Bartelli	George Beban
Antoinetta Bartelli	Helen Jerome Eddy
Leo Marcellini	Pietro Sosso
Wade Crosby	Henry Woodward
Mr. Hargrave	Fred Huntley
Nancy Harris	May Gaston
Mr. Waring	W. H. Bainbridge
Mr. Murray	Eugene Pallette
Mrs. Murray	Adele Farrington

In "The Marcellini Millions" George Beban contributes another artistic triumph in the way of Italian characterization, for which, by now, he is justly famous. In his portrayal of Guido Bartelli, the Italian laborer who inherits a fortune for the time being, he gives a performance that equals anything done on the screen this season, both for acting and for life-like character drawing. Not only in the lighter vein of the story does he please, but he seems to be able to give out from the screen a note of pathos that wins the audience.

The story concerns Bartelli's inheritance of a distant relative's millions and his subsequent removal from a comfortable farm house to a large and unhomelike mansion, which the Italian does not like. His wife becomes a social climber. When it is found that the man is not entitled to the inheritance he returns to the farmhouse and happiness.

Donald Crisp has given capable direction, especially marked by careful attention to detail and the choice of sumptuous interiors. The cast assists the star thoroughly in acting the story and especial mention should be made of Helen Jerome Eddy for her work as Bartelli's wife.

This picture will win instantaneous success in a theater catering to any class of audience. Also it will increase Mr. Beban's already large drawing power. His name should be featured in the advertising.

F. T.

"THE SILENT PARTNER"

Five-Part Drama Featuring Blanche Sweet and Thomas Meighan. Produced by Lasky Under the Direction of Marshall Neilan and Released by Paramount May 10.

Jane Colby ..... Blanche Sweet
Edward Royle ..... Thomas Meighan
Harvey Wilson ..... George Herbert
David Pierce ..... Ernest Joy
Edith Preston ..... Mabel Van Buren
Mrs. Preston ..... Florence Smythe
Mrs. Wilson ..... Mayne Kelso

In this Lasky production featuring Blanche Sweet and Thomas Meighan is enacted a story in theme that proves decidedly interesting. It is, perhaps, not so much the story itself which contains the appeal for a general audience, but the speed of the action.

The story is in a class, however, that has always proved popular. A young stenographer is secretly in love with her employer. During the course of the picture he marries an avaricious woman, who shows finally that she only became his wife because of his wealth. Meanwhile the man gets into financial difficulty and is pulled out of it by the business acumen of his stenographer. She and her employer are sped on a happy future of matrimony after the wife proves unfaithful and the fortune of the man is restored.

Marshall Neilan's direction will fulfill the desires of a discriminating audience and the only fault they will find in the picture is the slight lack of titles. Every member of the cast is good. The photography comes up to the usual high standard of Lasky work.

"The Silent Partner" will go anywhere and the names of Blanche Sweet and Thomas Meighan have a fine box-office pull.

F. T.

WRITES MUSIC FOR "THE CURSE OF EVE"

L. F. Gottschalk Handles Score for Corona Co.

Louis F. Gottschalk, the composer, was engaged by the Corona Cinema Company last week to create the musical arrangement for "The Curse of Eve," the long-awaited morality drama which will shortly be presented in New York city for the endorsement of the State rights buyers. He went immediately to work on the compositions which will go to form the musical accompaniment for the big multiple-reeler, and already he has provided his staff of copyists with more than a dozen numbers.

The motif chosen by Gottschalk will be known as "the Magdalene motif," it having been inspired by the character portrayed by Enid Markey. It has been declared by the composer to be one of the most beautifully eloquent numbers he ever has written, and will take its place (say those who have heard it) among the masterly compositions of the day.

Simultaneous with the announcement of Gottschalk's engagement came word this week that "The Curse of Eve" will be ready for its New York trade showing before the end of May. Under the supervision of President F. E. Keeler, Director Frank Beal, and the author, Wycliffe A. Hill, the big film is now rapidly being reduced to footage, which, it is believed, will total about eight reels. Immediately upon its completion it will be taken to the metropolis by Keeler and Beal and there presented for its maiden inspection.

AND HE OUGHT TO KNOW

Says George M. Cohan, star of Artcraft Pictures: "I like the movies I think they're great. I learned a lot of interesting things from my first Artcraft picture, 'Broadway Jones.' I would like to produce a picture myself just in order to handle the big crowds in the outdoor scenes. That must be great!

"Don't make the mistake of judging motion pictures in the same light as theatricals. Pictures represent another business entirely. And remember that the screen director has the whole world to draw on for scenery. If he wants to take an ocean scene he can go right down to the Atlantic or Pacific and get the real thing while the stage producer has to have the water painted on a drop.

"To make good in motion pictures," Mr. Cohan continued, "you don't have to be equipped with stage experience. In fact, you have more chance if you've never been on the stage, because if you have been a 'legit' actor you have to unlearn practically all you know about acting except how to make up—and even that's different. You have to register. Gestures with the hands and arms mean very little; it is almost all in registering emotions on the face. The pictures were made for fellows like Douglas Fairbanks. It's an outdoor game and Doug is an outdoor fellow—a typical American."

OFFERS RECORD PRICE

The United States Motion Picture Corporation of Wilkes-Barre, Pa., producers of the single reel Black Diamond comedies, which are released exclusively by the Paramount Pictures Corporation on the Paramount program, have struck the high water mark for prices for ideas, in offering a record price of $5.00 per word for the best comedy idea of fifty words or less. All other ideas that are submitted and accepted will be paid for at the regular prices.

Goldwyn Pictures

ADVISORY BOARD:
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Edgar Selwyn
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Arthur Hopkins
Margaret Mayo
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Conditions Have Forced Goldwyn to Surrender

A GREAT leader has stepped in and seized the reins of our business. His word with us is *law*.

He is dictating how our stories shall be written and produced.

He commands our directors and cameramen and is running our studios with the authority of a commanding General.

He is organizing our exchanges—his hand is in everything. He takes orders from no one. He *gives* orders to everyone. And *all* obey him without question.

He even insists upon appearing in each one of our Goldwyn Pictures.

HIS NAME IS QUALITY

Goldwyn Pictures Corporation
16 East 42d Street, New York City
Telephone: Vanderbilt 11

F. H. HITCHCOCK IS ELECTED DIRECTOR OF VITAGRAPH

Former Postmaster-General Now with Co.—A. E. Smith Is President

Frank H. Hitchcock, former Postmaster General, has been elected a director, chairman of the board of directors and general counsel of the Vitagraph Company of America. He became officially connected with the producers of Blue Ribbon features on Friday, April 27 when he was selected as a director. Mr. Hitchcock at the annual meeting of Vitagraph-Lubin-Selig-Essanay, held on April 23, was elected a director in that organization. V.L.S.E. is the distributing organization for Vitagraph and is owned exclusively by the latter.

At the same meeting at which Mr. Hitchcock was elected a director of V.L.S.E., other directors elected were: Albert E. Smith, Clendenin J. Ryan, Walter W. Irwin, J. Stuart Blackton, and H. H. Vreeland. Following the election of the directors officers were elected as follows: President, Albert E. Smith; Vice-President, Clendenin J. Ryan; Treasurer, General Manager and Secretary, Walter W. Irwin.

Mr. Irwin in his position as general manager and treasurer read the annual report for the calendar year ended April 8, 1917, submitting figures which showed that from September 9, 1916 until the end of the calendar year the business of V.L.S.E. had increased approximately two hundred per cent. This increase was accomplished with considerable less footage than when the V.L.S.E. distributed the product of four manufacturers.

Mr. Irwin also called the attention of the stockholders to the credit showing made by the exhibition patrons of V.L.S.E., which he considered rather remarkable and decidedly complimentary to the exhibitors. Of the gross business of the company for the year, but three tenths of one per cent. is unpaid and of this seventy-five per cent. is collectable, leaving the company with bad debts of less than one tenth of one per cent.

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"CENTURY GIRL" WILL SUPPORT DOUG. FAIRBANKS

Eileen Percy, Irish Colleen, Will Appear in Artcraft Films

For "A Regular Guy," his next production to be released by Artcraft following "In Again—Out Again," Douglas Fairbanks has engaged Eileen Percy, who for the past year has attracted particular attention on New York's Rialto in the "Orange Grove" and at present in "The Century Girl" show.

Miss Percy just recently passed her seventeenth birthday and is an unusually attractive little girl of Irish birth, although she has spent the greater part of her life in this country. In "The Bluebird" about nine years ago, she made her theatrical debut which was followed by many other successful engagements including those with "The Pied Piper of Hamelin," "Pickwick Papers," "The Arab," "The Lady of the Slipper," "Stop, Look and Listen" and "The Man Who Came Back."

Elsie Janis, now appearing in "The Century Girl," recommended Miss Percy to Mr. Fairbanks, who after an interview and photographic test immediately engaged her to appear opposite him in his second picture for Artcraft.

"SMILE!" SAYS COMEDIAN

Victor Moore Gives Recipe for Longevity as He Sees It

"There's no reason in the world why there should be so much gloom in life, why there should be so many 'old Scrooges' floating about, and why people should live through each day with naught save negative thoughts," said Victor Moore, the well-known comedian while finishing his latest single-reel Klever Komedy, for Paramount at his Florida studio the other day. "It's all wrong. The person who doesn't start each day positively and with a smile will never live to be six score years and ten, and then ten, and another ten and still another. But the fellow who does, he's got the greatest chance in the world, and I'd like to know who wouldn't want to live that long.

"My recipe? That's easy! I've got my own peculiar way in living positively, and there's no doubt in my mind but that I'll reach that hundred mark. I hunt, fish, swim, sail, love the ocean, the mountains, the lakes, the prairies and the forest. I love nature. These are the safety valves for the comedian who wants to get rid of the accumulation of false ideas and stock up with the real goods. And not only the comedian—it's good for everybody. The prescription is pleasant to say the least and it isn't hard to take. But it must be remembered primarily that this advice which I give is like medicine, it must be given by the right doctor and taken in the right doses."

"HARI KARI" IS NOVEL

Picture Brings Famous Oriental to the Screen

According to those who have seen preliminary flashes of the film play on the screen, "Hari Kari," Julian Johnson's well-known play, now being adapted to motion pictures by the California Motion Picture Corporation, will establish in the world of silent drama another Japanese actor to rival in fame any of his predecessors from the trans-Pacific empire.

Yukio Aoyama, the "California find," comes from Tokio and is noted throughout Japan as one of the three or four greatest Japanese actors. It was largely through his efforts that Shakespeare, Ibsen and Shaw were introduced to the Oriental theater. In addition to adapting these great foreign authors to the Japanese stage, Yukio Aoyama has several original plays of note to his credit.

It was to widen and strengthen his influence upon the dramatic life of his country that persuaded the actor-author to come to California and study first hand the modern development of the photoplay. Of its importance in dramatic affairs generally he is thoroughly convinced.

SATO IS GUEST

Almato Sato, the Japanese Ambassador to the United States, was the guest of the Japan Society at a special showing of a series of moving pictures depicting life in Japan, exhibited in Aeolian Hall on the evening of May 4. The views are of all parts of the Empire, showing particularly the great industries and the homes of the people. One shows Count Okuma, the former Premier, walking in his famous gardens, surrounded by his grandchildren. The pictures were taken by J. B. Millet of Boston, a member of the Japan Society.

C. I. LUNTZ APPOINTED

Sol Lesser, who distributes Art Dramas Program for California, Arizona and Nevada, announces that he had appointed Charles I. Luntz as manager of this program for his territory.

Mr. Luntz reports numerous requests for bookings from all parts of the territory, and he is very enthusiastic over the promising future for Art Dramas in the west.

SPRING GOSSIP FROM THE FAR WEST

Doings of Players and Activities of the Film Organizations in California

By Mabel Condon.

Los Angeles, Cal. (*Special*).—President Albert E. Smith said good-by to the Hollywood Vitagraph studio and California on April 28, and boarded the train which took him back to New York after six weeks on the West Coast.

Director Lloyd Ingraham was one of the Western film men to make an east-bound trip. Two noteworthy offers came to Mr. Ingraham and he went to New York to investigate them.

Lee Arthur, author of "The Auctioneer," "We 'Uns of Tennessee," and other stage successes, has been engaged by the Balboa Company as a staff writer, on a contract of considerable length. Mr. Arthur sold the Balboa Company the sixth of the Jackie Saunders-Mutual series. It is entitled "Bab, or Putting the House in Order."

Judging from the number of the William Duncan and Carol Halloway special photographs which went East last week, the Vitagraph Company evidently intends a wide advertising and publicity campaign featuring these two in the new Vitagraph serial, "Hearts of Flame."

Antonio Moreno left for New York April 29 for work in the Eastern Vitagraph studio.

J. A. Quinn's new Rialto Theater, being completed on Broadway near Eighth Street, will have its formal opening on the night of May 14.

All Los Angeles exhibitors are invited to attend the informal luncheon held weekly at Levy's Cafe on Spring Street. Exchange men, the press and others of the industry will also be welcome.

Jesse L. Lasky is another of the film magnates to travel eastward. Upon his return in June to Los Angeles, Mr. Lasky will purchase a home in Hollywood, where he plans to spend several months of each year with his family.

Director James Young has severed his connection with the Essanay Company.

Schulberg a Visitor

B. P. Schulberg brought much joy to the hearts of the few of his intimate friends in Los Angeles to whom he wired the information that he was en route to the coast and would be with them in a few days. Mr. Schulberg has been with the Famous Players Company since its inception and holds a position of authority and importance with this organization.

Ruth Stonehouse, after a ten days' vacation, has begun her first feature-picture under her new contract arrangement with H. O. Davis at Universal City.

Frank Condon, writer of short stories for the *Saturday Evening Post* and other fiction-publications, at the request of H. O. Davis, wrote a set of titles for one of Director George Marshall's comedy-dramas. Mr. Davis is more than satisfied with Mr. Condon's first effort and is trying to induce him to continue.

The Bessie Love company has returned from ten days of picture-making in the vicinity of San Francisco. Bessie is now at work at the Culver City studios under the direction of Paul Powell.

J. R. Crone, studio manager of the American Company at Santa Barbara, welcomed a new director to his studio last week. Henry King was the new arrival. He will direct Gail Kane. Mr. King comes from the Balboa studio and three years of success as director and occasionally playing leads. He is particularly known for his success with the "Little Mary Sunshine" pictures.

William G. Colvin has established West-Coast offices for the Williamson Submarine Company at No. 121 South Broadway, Los Angeles.

To Burn a Bridge

The technical force of the Signal Film Corporation is at work constructing a railroad bridge, which will be burned in the eleventh installment of "The Railroad Raiders," featuring Helen Holmes.

The Selig Zoo was given over one day last week, to the school children of Los Angeles. The occasion was the celebration of Kindness to Animals Day.

Director Al Green has finished the big animal feature, "The Lad and the Lion," written by Edgar Rice Burroughs.

Donna Moon is the newest luminary to shine at Universal City. She formerly was in the company with Willard Mack and Marjorie Rambeau, and later worked with the Lubin Company.

The Mary Miles Minter company has returned from a fortnight of work in San Francisco, where they filmed scenes of a coast-guard for the Minter picture entitled "Melissa of the Hills." George Fisher plays opposite Miss Minter in this feature.

Kathleen Clifford broke both wrists last week when she fell from a height of twenty-eight feet.

Marshall Neilan has signed a new contract with the Lasky Company. It is to run two years.

George Beban's Morosco company is doing "snow stuff" at Pine Crest, under Donald Crisp's direction.

Sessue Hayakawa, Fritzi Brunette and one hundred and fifty people, under Marshall Neilan's direction, have gone to a town on the Mexican border for a week of scene-making.

Douglas Fairbanks exemplifies one of his favorite mottoes. It is, "A man with a smile is sure to win—for the man who smiles has confidence in himself."

George Melford has signed a two-year contract with the Lasky Company.

Wilfred Buckland, through the courtesy of C. B. DeMille, is co-operating with John Emerson in the supervision of the Douglas Fairbanks settings.

William S. Hart is making a picture at Inceville, with settings of the year 1849. "Wolf Lowry" is the name of the picture. Margery Wilson plays opposite Mr. Hart, and Joe August is the cameraman. Charles Turner Dazey is the author of "Wolf Lowry." One of the big scenes has to do with fifteen thousand head of cattle.

Robert Ensminger is the new director secured for the Little Mary Sunshine pictures to be made at the Balboa studio, featuring Gloria Joy.

With Jackie Saunders in her fifth Mutual feature-production appear the following in important roles: Mollie McConnell, Albert B. Ellis, William Reed, Ben Rossler, Mignon Le Brun and C. H. Voute.

One of William S. Hart's latest "stunts" was the lassoing of a broncho from the vantage point of the tonneau of a Ford car.

Thomas H. Ince's newest glass-enclosed stage received its christening last week by the Charles Ray company of three hundred and fifty players, under Victor Schertzinger's direction, who in evening dress made scenes on the new stage, which at the time was a reproduction of one of the roof gardens of New York.

The Ince-Triangle scenario department requests that all manuscripts sent by mail should be addressed to Culver City and not to Inceville, or former addresses.

Mr. and Mrs. Edward Sloman of Santa Barbara are receiving congratulations upon the arrival of a daughter. Leslie is to be its name. Mr. Sloman is director of the William Russell Features being made at the American Film studio.

Mabel Urner and Will M. Ritchey are responsible for the story of "The Neglected Wife," the Balboa serial.

Director J. G. Blystone seems also to be author of the majority of scripts that are used on the L-Ko lot. In addition to directing and providing the Alice Howell stories, Mr. Blystone is also the author of "A Baby Mix-up," in which Dan Russell is being featured.

TO AVOID CONFUSION

From the executive offices of the Sanger Picture Plays Corporation, Eugene B. Sanger, the president, issued a statement to the effect, that, owing to the similarity of names, the Sanger Picture Plays being practically the only motion picture concern to bear the name of its president, confusion may have arisen in the minds of readers of the press matter advertising a certain sensational film. Mr. Sanger wishes it known that he has not as yet announced his first production but that full news of his plans, stars, and early releases will be given out shortly.

HANLON TO PUT ON FILM

Daniel E. Hanlon, who has been directing the Players Stock in St. Louis for the last thirty-six weeks has been engaged by the St. Louis *Times* to produce a large five-reel motion picture drama which is to feature their eighteen popularity winners. If successful, the *Times* has in mind several other large features. Mr. Hanlon has made many friends in the last season by the excellent productions put on at the Players.

"CONGRATULATIONS"

Mr. and Mrs. John Cunningham Flinn, of 1 Post Street, Yonkers, are receiving congratulations on the birth of a son, John C. Flinn, Jr. Mr. Flinn holds an important post with the famous Players-Lasky Corporation.

STOP "BIRTH CONTROL"

Mrs. Margaret Sanger's picture, "Birth Control," which was to have been shown at the Park Theater Sunday afternoon, was suppressed on an order issued by Commissioner of Licenses Bell. A notice on the doors of the theater last night said that the film would be shown as soon as an injunction could be obtained from the courts.

The picture was shown privately to about 200 persons last night. It gives Mrs. Sanger's story of how she became inspired to spread birth control propaganda through a belief in its justice gained while she was a trained nurse. Members of the motion picture firm which produced the film said they would apply for an injunction and would also file a suit for $10,000 damage against Commissioner Bell.

A. J. LANG RETURNS FROM CUBA

Arthur J. Lang, export manager of the Nicholas Power Company, who recently went to Cuba to look over the motion picture situation down there, returned to New York last week very much elated over the prospects. Mr. Lang reports that great headway has been made in replacing the old machines in the island with the new Power Cameragraph No. 6B and favorably comments on the projection of pictures in the city of Havana. On Mr. Lang's return he sent to the Mimeos office a copy of our April 7th edition, which he picked up at the office of one of the film exchanges, and was very much surprised to find the reflection of the Mimeos in Havana.

BIDDING FOR "DEEMSTER"

State Right Buyers Compete for Arrow Film

"The Deemster" is attracting State rights buyers all over the world. Two big operators are bidding for the rights to the United Kingdom, three for Canada, one for France, one for Spain and Portugal, and one for China, Japan, Singapore and other far East countries.

Messrs. Wilson and Stedman of the American Maid Film Company, 454 Loeb Arcade, Minneapolis, bought "The Deemster" for Minnesota, North and South Dakota last week. Options are held on two other groups of States and should advantage be taken of same, only the Pacific Coast States and one or two separate States will remain to be sold.

A wonderfully lucid sales plan and business getting campaign has been evolved for buyers of "The Deemster" and their constituents and is given gratis to all interested in promoting the great Hall Caine photoplay.

FILM INSPIRES MESSAGE

The audience witnessing "Mothers of France" on Thursday evening at the Alhambra Theater in Cincinnati was moved to such a pitch of emotion that its members could not restrain themselves from taking special action. Accordingly a committee was formed and the following telegram was sent:

Mme. Sarah Bernhardt,
Mt. Sinai Hospital,
New York City.

Having just viewed your magnificent work in the motion picture "Mothers of France," we as an audience desire to express our unbounded appreciation. We cannot give you up, divine Sarah! We know your unconquerable spirit will win you back to perfect health, just as the spirit of your beloved country, our ally, will lead her to victory. May you live to enjoy the triumph. A message from you as to your real condition will be greatly appreciated by those who have been inspired by your wonderful work in the motion picture "Mothers of France."

(Signed) Christine Mayo,
Charles Weigel,
Dr. Otto Diechmann,
Geneva Murray.
Committee Representing Audience of Alhambra Theater.

NOTABLE DOUBLE EXPOSURES

A new standard of double exposure photography has been set, it is asserted, by Director Raymond B. West in the Triangle-Kay Bee production, "The Snarl," the new drama by Leona Hutton and Lambert Hilliyer, in which Thomas H. Ince presents Bessie Barriscale as star.

In this play Miss Barriscale portrays a dual role, that of twin sisters. As many of the scenes show the girls in each other's company, double exposure effects were necessitated.

The most startling of these scenes is that in which one of the sisters enters the room and "crosses the line" to embrace the other. After long and careful experiments Director West achieved results which are believed to surpass any previous accomplishments in this line of photography.

"GOING SOME"

Alice Brady is now four plays ahead of the schedule of World-Pictures. These are "Maternity," to be published at the end of May, "The Divorce Game," for July 2, "The Spurs of Sybil" and "The Romance of a Self-Made Widow," for August and September. This is a record of fourteen completed motion pictures made inside twelve months, which a person disposed toward slang might describe as "going some."

NEW UNIVERSAL FEATURE

The new Universal feature, which has been prepared under the direction of Lois Weber and Phillips Smalley, about which so much secrecy has been preserved hitherto, is now announced for the Broadway Theater, beginning Sunday afternoon, May 13. The title of the picture is "The Hand That Rocks the Cradle," and it deals with the subject of birth control. The picture is in six reels. It was shown privately a few nights ago before a distinguished audience of representative New York men and women. The subject matter has been chosen because of its dramatic interest. Although unquestionably based upon authentic cases which have been reported in the newspapers of this country from Maine to California, the picture does not claim to be a dramatization of any particular heroine of real life.

Miss Weber appears as Mrs. Broome, the wife of an eminent physician.

MAKE NO CHANGES

After the National Board of Review had witnessed "The Auction of Virtue," the U. S. Amusement-Art Drama starring Naomi Childers, they not only passed the production without a single change, but also complimented the company on having made such a splendid picture.

"Little Miss Fortune," the Erbograph-Art Drama, featuring Marian Swayne, is now completed, and is in the process of being cut. Director Levering and other officials are high in praise of this feature, which marks Miss Swayne's debut under the Erbograph banner.

Special Announcement!

$2,000.00

will be paid in cash prizes to the persons who, seeing

The Neglected Wife

send the best solutions of life's greatest problem, the neglectful husband, the neglected wife, and the other woman. Everybody in your audiences will want to win one of these prizes. For details see the newspapers of your own city.

The problem of the day put into the motion picture serial of the year

Hundreds of thousands of readers of Mabel Herbert Urner's famous novels will want to see it

Starring

Ruth Roland

A box office attraction everywhere

Produced by Balboa **Booking now**

Pathé

MUTUAL RE-SIGNS MARY MILES MINTER

Contracts Also Made with Juliette Day and Julia Sanderson—Other News

Mary Miles Minter, "the crown princess of the motion picture," as the critics call her, has signed a new two year contract with the American, and will continue in pictures for Mutual release.

Julia Sanderson, celebrated stage star, has been placed under contract for pictures by John R. Freuler, president of the Mutual Film Corporation, in behalf of the Empire All Star Corporation, which is making pictures of Charles Frohman stage successes.

Juliette Day, a stage star of rising fame, has signed a contract for the making of a series of feature pictures for the American Film Company for release through the Mutual Film Corporation.

"This is some more evidence of our strict adherence to the policy of 'big stars only' for the Mutual's pictures," said President Freuler. "We shall have important announcements concerning the vehicles in which these stars are to appear. We are giving particular attention to the matter of diversity of dramatic matter and clearly established lines of production for each star."

Mary Miles Minter in "Annie-For-Spite" is the Mutual Star Production at the head of the list of releases for the week of May 14. It is said to be an exceptional film.

"The Overland Disaster," is the sixth chapter of "The Railroad Raiders," scheduled for May 14. In this chapter occurs a spectacular wreck of a Pullman car.

Short Features

"When Betty Bets" is the second Marie Cahill comedy, also released on May 14.

On May 16 comes Billie Rhodes in "Trixie of the Follies."

"Jerry's Finishing Touch" is the Cub comedy for May 17 in which George Ovey is featured.

The Vogue contribution to the fun is "Caught in the End," ready May 19.

"The Alibi" is the title of the ninth story of the "Jimmie Dale Alias the Grey Seal" series.

"Mutual Tours" for May 15 show "Famous French Castles Along the River Loire" and "Barbados, an Island of the British West Indies."

"Mutual Weekly" comes on May 16, and "Reel Life" on May 17. "Reel Life" is composed of the following subjects—"Speeding the Spoken Word," "The Toothsome Crab," "Beating the High Cost of Furs" and "A School on the Beach."

MRS. CASTLE IN NEW DETECTIVE PLAY

Pathe Star Will Be Seen in "Carroll of the Secret Service," Directed by George Fitzmaurice

Following the announcement that Mrs. Vernon Castle has been engaged on a long time contract at a large salary to appear in Pathe Gold Rooster Plays, it is now stated that work has been started on her first five-reel feature at the Astra-Pathe studio under the direction of George Fitzmaurice.

The title of this picture will probably be "Carroll of the Secret Service." As its name indicates, it is a detective play characterized by thrills and fast action. In it, Mrs. Castle has a part that gives her greater opportunity than she has ever had before.

Mrs. Castle is characterized as the best known, best advertised woman in America.

The engagement of Mrs. Vernon Castle is a most striking illustration of the box-office star policy and it is rumored that developments along this line will soon further swell the roster of Pathe stars.

Because Pathe wants to give exhibitors stars that will draw in pictures of uniformly high quality—dependable pictures, because of the success of "Patria" and in order to make sure that Mrs. Castle's success in five-reelers will equal that which she made as Patria Channing, Mr. Fitzmaurice was selected as her director, and to Philip Bartholomae, author of Very Good, Eddie," "Over Night," "Little Miss Brown" and many other stage hits, was entrusted the important work of editing the scenarios.

For this picture, a supportiung cast of well-known players has been engaged. Elliott Dexter, who has been seen in many of Marie Doro's best pictures has the leading male role. Macey Harlan, one of the best known actors on Broadway, who made such a hit at the Longacre in the play "Inside the Lines," is the villain. Susan Willa, who created the part of Aggie Lynch in the original stage production of "Kick In" is also in the cast.

WORLD PICTURES BRADY-MADE

WM. A. BRADY, Director-General.

WORLD-PICTURES

present

ETHEL CLAYTON

in

"Yankee Pluck"

With MONTAGU LOVE

Directed by George Archainbaud

Story by Willard Mack

TRIANGLE PRESIDENT RETURNS FROM THE COAST

West Enthusiastic Over Plans, Says W. W. Hodkinson

W. W. Hodkinson, president of the Triangle Distributing Corporation, returned this week from a seven weeks' tour of the West in the interest of his organization. Mr. Hodkinson's itinerary included Chicago, Denver, Salt Lake City, San Francisco, Spokane, Seattle, Portland and Los Angeles. The purpose of his trip was to get into personal touch with Triangle branch managers and the leading exhibitors of the West to acquaint them with the details of the new policies that are being put into operation.

The results of Mr. Hodkinson's campaign have already made themselves manifest in largely increased business and a better understanding beween Triangle's producing, distributing and exhibiting units. The West, according to Mr. Hodkinson's investigations, which have been carried on over a space of ten years, is an exceedingly progressive section of the country, motion picture exhibitors having reached a high average level of achievement. It has, therefore, followed that their problems have in many respects become very sharply defined, and the president of Triangle says that the announcement of the new bonding system, which he has perfected, together with the system of modified program booking, about to go into effect has aroused great enthusiasm among Western exhibitors.

NILES WELCH

LEAD

Technicolor Motion Picture Co.

JACKSONVILLE, FLA.

Current Release—"One of Many" (Metro.)

PRAISE "DOUBLE CROSS"

"The greatest serial ever produced" is the opinion of Manager Meighan of the Star Theater of Portland. The Star is showing "Mystery of the Double Cross," Pathe's Mystery Serial, first-run in Portland.

The same opinion has been expressed by H. H. Johnston of the Luna Theater of Lafayette, Ind.

IMPORTANT CONTRACTS FOR SUBSEA FILM CLOSED

"Submarine Eye" Territorial Franchises Sell Rapidly

From information obtained recently at the Longacre Building offices of the Williamson Brothers, it would appear that "The Submarine Eye" is "over" in splendid style and that it is going to earn a lot of money for its producers.

It was just about three weeks ago that the first "Submarine Eye" advertising appeared. One week ago, George Williamson, on behalf of the Submarine Film Corporation, issued a statement in which he said that "The Submarine Eye" would be marketed upon a territorial rights basis with certain deviations from the general plan followed by other producers. Things have been rapidly happening this past week and it has kept the Williamson Brothers' staff hustling meeting the buyers that have thronged their offices.

J. M. Franke, who has taken over "The Submarine Eye" for New England, is grooming a number of companies preparatory to sending them through this territory at once.

R. E. Lawhead, of Chicago, representing big interests there, is now in New York negotiating for Illinois and Michigan.

Three of Canada's biggest industrial centers, Toronto, Montreal and Winnepeg, will be opened for long runs May 21.

"The Submarine Eye" will open at the Auditorium, Los Angeles, Cal., on the same date. Wm. G. Colvin, an experienced showman, is in charge of this company.

According to present plans, the first western showing of "The Submarine Eye" will be at the Metropolitan Opera House in Minneapolis on May 13, to be followed by runs in St. Paul, Milwaukee, Duluth and other mid-western cities. E. F. Lampman is the special representative.

Another company is leaving for an extended tour throughout the South and will open the Jake Wells Circuit in Atlanta on May 21. Richmond, Norfolk and other southern metropolises will follow the Atlanta engagement.

Negotiations are under way for the acquisition of a big time theater in New York City above the Forty-second Street line, where it is expected that this love drama of the depths will play an extended engagement.

It is generally agreed that the Williamson Brothers have created a product that eclipses their previous efforts in their own exclusive field of submarine photography. As one buyer expressed it:

"It is so far superior to the last production in which your submarine scenes were the predominating feature, that I hesitate to even compare it with that picture."

Finally, the Williamson Brothers feel that it is to their best interests to reserve out of all the world territory that is theirs to dispose of, the cities of New York, Chicago and Boston.

A number of copies of "The Submarine Eye" are being prepared for exploitation in foreign countries. These prints call for titles in Spanish, Portuguese, French, Russian, Japanese and other languages.

ON LOCAL SCREENS

STRAND

The Strand Theater this week presents a program calculated to please theatergoers of all tastes. Mae Murray is the star in a new photo-dramatic production entitled "The Primrose Ring," adapted from Ruth Sawyer's clever story by Marian Fairfax. The fourth of the famous O. Henry stories to be seen on the screen is "The Green Door." Alice Howell, the funniest girl on the screen is seen in a new comedy entitled "Her New Role."

THE RIALTO

"The Sixteenth Wife," an adventurous comedy featuring Peggy Hyland and Marc Mac Dermott, is the principal dramatic offering on an attractive program at The Rialto this week. It is a Vitagraph production. Special interest is lent to the bill by the first installment of "The Sailors of France" an inspiring series of pictures taken under the direction of the Cinematographic division of the French Army and Navy, and loaned to Mr. Rothapfel by courtesy of the French Commission now conferring with the Administration officials at Washington. This series will continue for two or three weeks and in that time will show French cruisers sinking a U-boat, French submarines in action, and many other activities of the French navy never yet shown on the screen.

The *Rialto Animated Magazine* is edited and scored in a way to make the topics of the day most effective and a new comedy lends the bill an added flavor of good fun.

THE SCREEN'S FUNCTION

"The Country," says N. H. Spitzer, King Bee sales manager, "is entering the world war and people's minds will be more completely saturated than hitherto with the horrors of international fratricide. More than ever in its history the motion picture theatre will have an important duty to perform toward the public. It will have to entertain and amuse; to offer change; variety, and relaxation; to help us lift ourselves out of the gloomy environage into which the contemplation of war and its sufferings will constantly force us."

NEW LASKY PICTURES

Many Stars Re-engaged for Paramount Pictures

Jesse L. Lasky has completed three productions to be released by Paramount during the month of June, starring Margaret Illington, Fannie Ward and Sessue Hayakawa. The literary talent represented in these three productions includes the well-known novelist Basil King, the celebrated playwright George Middleton, and such photoplay technicians as Beatrice C. De Mille, Leighton Osmun and Charles Maigne.

Margaret Illington will appear in "The Inner Shrine," an adaptation of Basil King's well known novel. Fannie Ward will star in "Her Strange Wedding" and Sessue Hayakawa will appear in "The Jaguar's Claws."

Margaret Illington, the distinguished stage star who has been spending the winter at the Lasky studio in preparation for her motion picture debut, has returned to New York after completing two productions.

By the terms of a contract signed by Jesse L. Lasky and Fannie Ward just prior to the departure of the former from New York, the popular star will continue in Lasky-Paramount pictures. Jack Dean who has been playing opposite Miss Ward in many of her recent pictures has been engaged to play character roles and heavy parts, and it is stipulated that Miss Ward will have a different leading man for each of her forthcoming pictures.

Word has just been received from the Lasky studio at Hollywood that Theodore Roberts and Wallace Reid have signed contracts with Jesse L. Lasky to appear in Paramount pictures for two more years. The fact that these two popular players should have renewed their contracts with Mr. Lasky at the same time, serves to emphasize the remarkable diversity of their respective types.

NARROW ESCAPE

Greater Vitagraph very nearly lost its most recent star on Wednesday morning, May 2, when the home of Mildred Manning, at 255 West Seventy-second Street, was damaged by fire and Miss Manning just escaped being a victim of the blaze.

THE NEW COMEDY AS A POWER FOR GOOD

By Hampton Del Ruth, Editor and Production Manager Sennett-Keystone Studios

[As illustrating the trend of film comedies today, and indicating the probable development in Keystone pictures, the following article is timely and valuable.]—Editor.

The old form of motion picture comedy—stunts and mechanical tricks—is largely a thing of the past. The motion picture spectator has become thoroughly initiated in all camera tricks, and now, when one is shown, he merely yawns, and remarks to his wife, "They fixed that up in the studio."

Tricks are easy to do compared to staging comedy situations that are not wearing the whiskers of senility. A camera trick is something that can be planned like building a house, but a comedy situation requires genius and creative ability. Tricks are discovered, but comedy situations are created by the mysterious faculty that holds the mirror up to man and says, "Behold thyself," and makes him laugh at the reflection. Therefore the wise comedy producer is veering away from the trick picture and climbing up to the comedy of warm, human interest—the comedy that appeals.

The trick picture had no purpose but to surprise into laughter. The laughter of surprise is short-lived. As soon as the trick is done the laugh is dead. But people will laugh at a comedy situation long after they have left the theater. Reminiscent laughter is what proves the value of a comedy.

"The Rude Guffaw!"

In the early days of the production of comedy the rude guffaw was accepted as a sign that the picture was a winner. Today the comedy producer is not satisfied unless there are springs of laughter bubbling up continually. The trick picture will not start the springs of laughter; it will bring a yelp of surprise now and then but not true laughter. Only true comedy situations bring true laughter, and therefore are the more difficult to produce.

The appealing, sympathetic comedy, rich with laughable situations from start to finish, is difficult to write and difficult to direct. The writer must be deeply versed in human nature, and the director must be a post master in characterization. He must be able to weave around the theme business that fits it perfectly and holds the illusion of reality. He must never permit exaggeration to go to the lengths of destroying the illusion that the comedy is a segment of real life.

The sympathetic comedy is an individual thing depending on the creative power of the writer and the interpretative power of the director for its effects. The mechanical comedy has little or no individuality; one mechanical comedy is about as good as another. It starts with a series of bumps, and finishes with a crash. The spectator knows that it is going to finish with a crash. All mechanical comedies finish with a crash. But the spectator does not know the finish of the true comedy when he sees the first reel; it can be concluded in one of a dozen ways. It is a thing of the imagination, and therefore not subject to the rigid rules that govern mechanical comedies.

"The Rainbow Comedy"

The ideal motion picture comedy might be fittingly termed the rainbow comedy. Sunshine and rain, laughter and tears. The wise comedy producer has come to realize that human interest is far more important than camera tricks or thrills. Also, he now sees that laughter is the twin sister of tears, and that the spectator placed in the sympathetic mood with a little pathos is more easily excited to laughter. Laughter follows in the trail of sympathy. Why do we laugh at the innocent pranks of a child? Because of the universal sympathy toward children.

The sympathetic comedy is the true comedy, and is a power for good, being a great weapon with which to destroy hypocrisy, sham and ignorance. The comedy producer realizes that his pictures must have a purpose equal to that of any dramatic production.

As Mark Twain writes, there is "one really effective weapon—laughter. Power, money, persuasion, supplication, persecution—these can lift at a colossal humbug—push it a little—weaken it a little, century by century; but only laughter can blow it to rags and atoms in a blast. Against the assault of laughter nothing can stand."

PHOTOPLAY FEATURES

(All listed are dramas unless otherwise stated)

PARAMOUNT

FAMOUS PLAYERS
Her Better Self, Pauline Frederick. May 21.

LASKY
Sacrifice, Marguerite Illington. May 3.
The Primrose Ring, Mae Murray. May 7.
The Silent Partner, Blanche Sweet, Thos. Meighan. May 10.
The Undying Flame, Madame Petrova. May 24.
Freckles, Louise Huff and Jack Pickford. May 28.
Unconquered, Fannie Ward. May 31.

MOROSCO
The Marcellini Millions, George Beban. May 14.
The Highway of Hope, Kathlyn Williams, House Peters. May 17.

PATHE GOLD ROOSTER

THANHOUSER
Hinton's Double, Frederick Warde. May 6.
The Candy Girl, Gladys Hulette. May 20.

ANITA
May Blossom, Pearl White, Hal Forde. May 8.
The Record, William Courtney. May 13.
The Iron Heart, Edward Arden. May 27.

GREATER VITAGRAPH
The Captain of the Grey Horse Troop, Antonio Moreno, Marc MacDermott. May 7.
The Sixteenth Wife? Peggy Hyland, Marc MacDermott. May 14.
Clover's Rebellion, Anita Stewart. May 21.
The Soul Master, Earle Williams. May 28.

BLUEBIRD
Little Miss Nobody, Violet Mersereau. May 7.
Treason, Allen Holubar, Joseph Girard. May 14.
The Flashlight Girl, Dorothy Phillips. May 21.
Southern Justice, Myrtle Gonzales. May 28.

BRADY-WORLD
Darkest Russia, Alice Brady. April 30.
Moral Courage, Muriel Ostriche, Arthur Ashley. May 14.
Yankee Pluck, Ethel Clayton, Montague Love. May 21.
Maternity, Alice Brady. May 28.

TRIANGLE

FINE ARTS
Might and the Man, Lincoln Myers. May 7.
The Man Who Made Good, Allen Devereaux. May 13.
Souls Triumphant, Lucas, Glish. May 20.
Madame Bopeep, Seena Owen. May 27.

KAY-BEE
The Snarl, Bessie Barriscale. May 6.
Happiness, Enid Bennett. May 13.
Wild Winships, Widow Dalton. May 20.
The Millionaire Vagrant, Charles Ray. May 27.

K. E. S. E.

EDISON
The Builder of Castles, Marc MacDermott, Miriam Nesbitt. April 16.
The Tell-Tale Step, Shirley Mason. May 28.

ESSANAY
Skinner's Bubble, Bryant Washburn, Hazel Daly. April 23.
Skinner's Big Idea, Bryant Washburn. May 7.
Night Workers, Marguerite Clayton. May 21.

SELIG
The Faith of Nancy, Bessie Eyton. April 30.
The Lad and the Lion, Vivian Reed, George Fawcett. May 14.

METRO

ROLFE
Sowers and Reapers Emmy Wehlen. May 7.
The Belle of the Season, Emmy Wehlen. May 13.
The Beautiful Lie, Frances Nelson. May 21.
The Duchess of Doubt, Emmy Wehlen. May 28.

YORKE
The Secret Spring, Harold Lockwood, May Allison. May 6.

COLUMBIA
God's Law and Man's, Viola Dana. April 23.

POPULAR
The Soul of a Magdalen, Mme. Petrova. May 14.

UNIVERSAL
The Flower of Doom, M. K. Wilson, Gypsy Hart. April 16.
The Hero of the Hour, Jack Mulhall. April 23.
Eternal Love, Douglas Gerrard, Ruth Clifford. May 7.

MUTUAL
The Frameup, William Russell. May 7.
Hedda Gabler Nance O'Neil. May 7.
Anne-for-Spite, Mary Miles Minter. May 14.
The Eye of Envy, Crane Wilbur. May 14.
The Mirror, Marjorie Rambeau. May 21.
The Checkmate, Jackie Saunders. May 21.
The Serpent's Tooth, Gail Kane. May 28.
Reputation, Edna Goodrich. May 28.

ART DRAMAS, INC.

APOLLO
The Great Bradley Mystery, Alma Hanlon. April 23.
The Mystic Hour, May 21.

U. S. AMUSEMENT CORP.
Auction of Virtue, Naomi Childers. May 7.

ERROGRAPH
The Inevitable, Anne Q. Nilsson. April 16.
Little Miss Fortune. May 10.

VAN DYKE
A Mother's Ordeal, Jean Sothern. April 30.

FOX
A Small Town Girl, June Caprice. May 7.
The Book Agent, George Walsh. May 14.

ARTCRAFT
Broadway Jones, Com. Dr. Geo. M. Cohan.
In Again, Out Again, Douglas Fairbanks. April 30.

SELZNICK
The Easiest Way, Clara Kimball Young. April 30.
The Law of Compensation, Norma Talmadge. April.
Pappy, Norma Talmadge. May.
The Silent Master, Robert Warwick. April.
A Modern Othello, Robert Warwick. May.

STATE RIGHTS AND INDEPENDENT

ARROW
The Deemster, Derwent Hall Caine.

CARDINAL
Joan, the Woman, Geraldine Farrar.

FROHMAN
The Witching Hour, Audrey C. Smith, Jack Sherrill.
God's Man, H. B. Warner.

FRIEDMAN
A Mormon Maid, Mae Murray.

CHARTER FEATURES
The Lincoln Cycle. Benj. Chapin.

D. W. GRIFFITH
Intolerance.

JAXON
Strife, George LeGuere.

EDGAR LEWIS
Bar Sinister, Mitchell Lewis.

B. S. MOSS
The Power of Evil, Margaret Nichols.
The Girl Who Doesn't Know.

SELIG SPECIAL
Beware of Strangers.
The Ne'er-Do-Well.
The Garden of Allah.

SHERMAN ELLIOTT
The Crisis.

UNIVERSAL
Idle Wives.
Where Are My Children?
20,000 Leagues Under the Sea.
People vs. John Doe, Harry DeMore, Leah Baird.
Robinson Crusoe, Robert Leonard Margarita Fischer.
Hell Morgan's Girl.

EDWARD WARREN
Warfare of the Flesh, Walter Hampton, Charlotte Ives.

SERIALS

PATHE
Mystery of the Double Cross (10th). The Hole in the Wall, Mollie King. May 20.
The Neglected Wife (2nd). Weakening, Ruth Roland. May 20.

KALEM
The American Girl (11th). The Trapping of Two-Bit Tubbs.
A Daughter of the Daring (10th). The Secret of the Lost Valley.

METRO
Great Secret (18th). The Crafty Hand, Francis X Bushman, Beverly Bayne.

GENERAL FILM COMEDIES

In accordance with its plans for adding heavily to its list of comedies, General Film announces the beginning of a new group of such subjects from the George Kleine interests for release one a week, beginning May 21. They are one-reel comedies starring George Bickel, formerly of Bickel and Watson. With him work such favorites as Cissie Fitzgerald, Millicent Evans, Maxfield Moree, Della Connor and H. H. McCollum. The first picture is "The King of Cooks."

Another set of comedies announced comprises five Ham and Bud one-reel subjects from Kalem, released weekly beginning May 22. This resumes the Ham and Bud pictures and is preliminary to the introduction of these popular funmakers in two-reel productions about July 1.

McCHESNEY RESENTS REFLECTIONS ON STUDIO LIFE

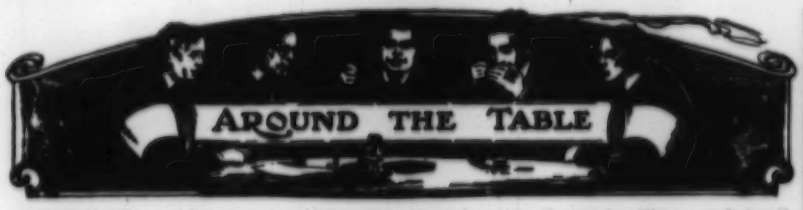
Objects to Articles Detrimental to Film Industry

The appearance in a certain publication, that is supposed to reflect some of the activities of the screen world, of a series of articles, alleged to come from the pen of a motion picture actress of some standing, in which the moral conditions that exist in studios are the subject of a severe attack, has brought a vigorous protest from L. W. McChesney, manager of the studios of Thomas A. Edison, Inc. In a statement made in connection with the articles referred to, Mr. McChesney deplores the publication of such matter on the ground that it not only is highly detrimental to the motion picture industry as a whole, but that it gives the public an absolutely false impression of the conditions that exist in all of the large and reputable motion picture studios in the country.

"While I can speak with certainty only of the moral conditions that exist in the Edison studios," said Mr. McChesney in discussing the question, "I believe that I am safe in vigorously protesting on behalf of the entire motion picture industry against the publication of such harmful and grossly libelous material. If such articles were specific in their attacks and if they mentioned names and places, there is not a reputable producer who would not sanction them gladly and commend those who were responsible for their publication. But the placing of mere generalities before a credulous public tends to blacken the reputation of every concern in the country and to give the impression that every motion picture studio is a hotbed of evil and licentiousness."

MARGUERITE SNOW SIGNS

Marguerite Snow, it is reported, has just signed a contract with the Canadian National Features, Ltd., of Trenton, Ontario, Canada, and is now working on her first production for these people.



"THERE'S one advantage in drilling the members of these film companies, even if they never have to serve at the front," remarked the Gentle Critic, to the other members of the Cormorants Club who were idling a few moments away at the Cafe Nemo.

"You mean, it's good for their health?" asked the Orator.

"Not only that, but when there's a war picture to be put on, the director has a ready-made army at hand. Out at the Morosco studios, in California, I hear the 'Home Guard' has challenged the Lasky contingent to a competitive drill to be held on 'neutral' ground. The P. A. says that, while they don't anticipate a German invasion of the Pacific Coast, some ingenious director will probably commandeer the guard in a Paramount picture before long."

"It beats me," observed the Truculent Poet, "how a chap gets out of practice in drillin' an' such like tactics. When I was skipper of the *Pardy* I used to have a drill every afternoon on the quarter deck. They all used to remark on the fine figger I cut as a soldier. I was commander, of course, an' the way I put them jockies through their paces was a caution. You can recognize the strict training I gave 'em in the walk of some of 'em now. Look at Ben Grimm and Pete Milne. Did you ever see two more upright looking chaps than them? When Pete Schmid was drillin' along o' me, he had a graceful figger, too. But he got into sedentary habits and put on flesh to beat the band."

* * *

"By the way," continued the Poet after a thoughtful silence, "I must tell you about a dinner we was at not long ago. It was a sort of studio dinner and a lot of the leading lights was there including myself and Fritz Tidden. You know, Frits is quite a phrenologist an' figgers he can read a lot about a man's character by the shape of his head, to say nothing of the lines of his phiz.

"Well, sirs, there was a chap there what didn't eat much, an' Fritz called my attention to him. 'Just look at the cut of his jib,' he whispers. 'I dunno who he is, but I'll bet the drinks that he's somebody worth knowin.'

"I looked at the cove an' I had to admit he was a handsome chap, with a fine forehead and the kind of eyes that look straight through you. He didn't hardly taste the grub what was set afore him an' he never said a word. 'I like a chap what keeps his trap closed till he has something to say worth saying,' added Frits. 'You can lay to it that when he opens his mouth words of wisdom will flow out.' We asked several who he was, but nobody knew. Finally, they brought out a lot of baked apples on a big plate an' set 'em in the middle of the table. Our distinguished lookin' friend's eyes opened an' he reached over and collared about three.

"'Them's the jockies for me,' he says and started eating the apples like a park bench lodger. Frits never said another word and afterward I found out the chap was assistant props at the studio—which goes to show you can't always judge by apearances."

* * *

"I see," remarked the Man in the Corner, "that the Williamson Brothers Submarine Corporation have engaged Houdini to work in a picture and escape from the tube under the sea."

"That's goin' to be some escape," nodded the Poet. "If he does it—which I'm willing to bet he will. If he don't, however, I could suggest a lot of people I know—who hate water so bad they'd escape from anything just to get back to *terra incognita* again."

"You mean *terra firma*," corrected the Critic.

The Poet looked at him with disdain. "Don't try to tell me anything about Greek," he snorted. "Where'd you ever go to school?"

* * *

"My old friend, George T. Pardy," the Poet proceeded, "sent me a verse the other day—he hasn't signed it, but I guess it's his all right—sounds like his stuff. I'll read it to you. It's called 'Pot Shot,' but the title ain't anything to do with the poetry." He read the following:

"In the eloquent verse with which I intersperse
My inimitable antics in prose—
'Tis my joy and delight to paint some luckless wight
With bright hues till he glows like the rose.
The language I use may sometimes be obtuse;
But in this business anything goes.
Take Pete Schmid for example—the allusion is ample—
Just think of the rep. he's achieved
Through the things that I've said and that everyone's read!
He has really no right to be peeved.
And consider Fritz Tidden; without payment, unbidden
I've coupled his name with the Muse
(But I mention no names—I've regard for his flames)
And now all that I get is abuse.
Pete Milne through my pen is a man amongst men;
Bennie Zeidman has glory attained
While film stars in plenty (I should say about twenty)
I have praised with a rapture unfeigned.
But not one of these ginks ever purchases drinks
Or slips me a box of cigars.
What's the use to be boosting such guys till they're roosting
Somewhere up above with the stars?

"Sure you didn't write that yourself?" asked the Critic, severely.

"Do you think I'd be guilty—" began the Poet, but they silenced him by leading him gently forth into the air.

FROM FAR AND NEAR

(By Mirror Correspondents)

BRIDGEPORT, CONN. *(Special)*.—Manager George Green, of Keeney's Empire Theater, by making five trips weekly to New York is the first manager to supply Bridgeport patrons with first-run films which are Broadway attractions. An interesting and expensive program is weekly announced at this house.

John P. McCarthy, the youthful manager of Plaza Theater, Bridgeport, which is controlled by Poli interests, deviated from his general line of entertainment, consisting of vaudeville and films, during the past week, showing big screen features instead, at advanced prices. Rex Beach's "The Barrier" brought capacity business for the week. A second trial during current week, showing "The Whip," will be made.

Manager Peter Koutos, of the New Strand, attempted one of the biggest and most expensive showings of feature films ever released in the city for week of April 16 and made good. His house, seating 1,000, turned patrons away at every performance. This same manager advertised a two-day's run for current week of one of the big preparedness films, but had to cancel at last minute owing to advice from local board of censors, who deemed it not advisable in view of the fact of present war conditions and Bridgeport's being a keystone munition center.

Word is also being passed around that the Plaza will soon undergo big renovations and extensive changes, including a larger theater. It will be necessary in order to accommodate the crowds which attend daily to the B. F. O. sign.

MARY SAYLES HAUCORT.

SPOKANE *(Special)*.—Rose Tapley, of the Greater Vitagraph Film company of America, was in Spokane this week delivering lectures on "Cheaper and More Wholesome Moving Pictures." Miss Tapley has been a character actress with the Vitagraph company for nine years. On Friday and Saturday afternoons and evenings Miss Tapley spoke at the Clemmer Theater. ROBERT S. PHILLIPS.

MACON, GA. *(Special)*.—The Capitol, Palace, and Princess have consolidated and are now under the general management of R. H. De Bruler. This gentleman will continue to adopt the high plane that he has pursued with the Capitol. Only the highest class of pictures will be shown. Macon is fortunate in securing this efficient and capable gentleman.

ANDREW OLIVER ORR.

SHEBOYGAN, WIS. *(Special)*.—The war seems to have no visible effect on the theaters. All the motion picture houses in the city are reporting a phenomenal business. Manager Keogh, of the Strand, Minneapolis, is leasing a fine house organ. Exhibitors will do well to send for a copy of the Strand weekly. Its columns contain excellent suggestions. JOHN G. FROIDEL.

VICKSBURG, MISS. *(Special)*.—Herman Fitchenberg entered into partnership with the Sanger Amusement company several weeks ago, forming one of the strongest organizations in the South. They control photoplay houses in all the large cities in the South. Besides, Mr. Fitchenberg is quite a large stockholder in Universal City. The three picture houses here were included in the merger. The new firm has let contracts for all their theaters here to be thoroughly renovated and improvements on same. L. J. Pico, who has been in charge for Mr. Fitchenberg since the opening of these houses several years ago, will be in charge for the new firm, as of old, and the patrons will be assured of the same high-class pictures that they have been seeing in the past. Mr. Pico will be assisted by Harry Morel. The management announces that an added musical program will appear regularly at the Alamo. The Alamo Saxo-Sextette will soon make its first public appearance. OTTO WEIMAR.

DENVER, COL. *(Special)*.—War pictures are no longer sure-fire in Denver, not that the West lacks patriotism, for such is not the case, but the subject has been sadly overdone. "Mothers of France" had light patronage; the British Government pictures of the Somme are not drawing very well, and the attendance at "Joan the Woman" was distressing. Perhaps the last-mentioned film failed because it showed at the Auditorium, which is not in continuous use as a film theater.

William Fox is in town investigating Denver's weather records with a view to establishing a studio here. He spoke of his division of the United States into twelve divisions for the purpose of learning what the public wants in pictures, and mentioned two large forthcoming Fox productions, William Farnum in "Les Miserables" and Theda Bara in "Cleopatra."

"Her Sacrifice," a play by Mrs. Guernsey Walker, of this city, the author of several church dramas, is having presentation at a number of local churches. FREDERICK D. ANDERSON.

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